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THE UNIVERSITY OF ALBERTA

A STUDY OF BEGINNING INSTRUMENTAL MUSIC INSTRUCTION IN  
ALBERTA SECONDARY SCHOOLS, 1964-65

by



WILLIAM ALAN BELL

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES  
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF  
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UNIVERSITY OF ALBERTA  
FACULTY OF GRADUATE STUDIES

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies for acceptance, a thesis entitled "A Study of Beginning Instrumental Instruction in Alberta Secondary Schools", 1964-65, submitted by William Alan Bell, B.A. (Music), B.Ed., in partial fulfillment of the requirements for the degree of Master of Education (Music Education).



## ABSTRACT

The basic purpose of this study was to examine the present state of beginning instruction in instrumental music in Alberta secondary schools during 1964-65 in order to compare Alberta administrative and methodical practices in this subject with those employed elsewhere and those advocated by music educators in the literature of music education.

Data for the study were collected by means of questionnaires distributed to superintendents and instrumental music teachers. Responses to the first instrument provided data on the number of instrumental music programs, the reasons why some school systems have not instituted instrumental music programs, and gave the names of supervisory personnel and instrumental music teachers. The second instrument returned data on the professional background of each instrumental music teacher while the third instrument returned data on the instrumental music programs taught by each teacher.

The data showed that thirty of Alberta's eighty-one school systems had instrumental music programs. Although there were 15,327 teachers in Alberta only seventy-six were teaching instrumental music. Also, eighty-six schools had instrumental music programs. Slightly less than four per cent (4962) of Alberta's 143,900 students were enrolled in instrumental music classes.

The results of the survey indicated that few schools have string classes. There were no string classes in rural schools. Only in urban schools were there concert orchestra classes in which both band and string instruments are taught together.







The study indicated that the number of minutes usually allotted to each meeting of the band or orchestra class was less in Alberta schools than was typical in schools in the United States. Few of the Alberta junior high curricular classes were given the 188 minutes of weekly instruction which is the maximum number of minutes recommended by the Department of Education.

A majority of Alberta instrumental music classes were held in rooms and areas of the school plant which have not been designed for music instruction. Although most schools had a sufficient number of instruments some schools lacked instructional equipment essential for the teaching of a successful instrumental program. Some music rooms lacked a piano, tape recorder, record player, record library, blackboards, and storage areas.

It was recommended that high school students interested in music and a teaching career be encouraged to enroll in the music education programs at the University of Alberta, Edmonton, and the University of Calgary, in order that the shortage of qualified music teachers be alleviated. It was recommended that the provincial and federal governments give increased financial aid to students enrolled in music education programs. Greater financial assistance is also required by boards for the provision of music rooms and instruments, and for the engaging of qualified instrumental music teachers. It was recommended, also, that the present choral, band, and string classes be accepted as separate electives in order that students interested in music could register in two or three music courses in any year of the student's program. It was recommended that further research be made on the feasibility of commencing string instruction in the elementary grades using the Suzuki method of instruction.



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"Every child should be educated in music according to his natural capacities, at public expense, and his studies should function in the musical life of the community."

Osbourne McConathy<sup>1</sup>

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<sup>1</sup>From the presidential address of Osbourne McConathy to the Music Supervisors Conference, St. Louis, Mo., 1919. Quoted from Edward Bailey Birge, History of Public School Music in the United States. Boston: Oliver Ditson Company, 1928, p.251.





## CHAPTER I

### I. STATEMENT OF THE PROBLEM

The basic purpose of this study was to examine the present state of beginning instruction in instrumental music in Alberta secondary schools during 1964-65 in order to compare Alberta administrative and methodical practices in this subject with those employed elsewhere and those advocated by music educators in the literature of music education. Specifically, the purpose of the study was to determine:

1. The number of supervisors and instrumental music teachers employed by Alberta school boards.
2. The professional background of Alberta instrumental music teachers.
3. The extent to which there was a shortage of instrumental teachers.
4. The number of students enrolled in Alberta instrumental music programs and the number and type of instruments played by these students.
5. The extent to which students studying music at school also took lessons from private music teachers; and where such private study was undertaken, the extent to which it was on an instrument which was the same or different from that studied at school.
6. The extent to which students enrolled in school music programs participated in organizations quite separate





from the school.

7. How students were selected for beginning instrumental music classes.
8. The factors which determined whether instrumental music was to be scheduled in Alberta secondary schools.
9. When instrumental music programs were first scheduled in Alberta secondary schools.
10. The number and type of secondary schools which had instrumental music programs.
11. The extent to which beginning instruction was given in private lessons, in like-instrument, and in band, string orchestra, and heterogeneous orchestra classes.
12. The extent to which beginning instruction was curricular, extra-curricular, or co-curricular.
13. The number and duration of instrumental classes scheduled weekly.
14. The number and types of performing organizations in schools which had instrumental music classes and the extent to which these organizations were synonymous with curricular, co-curricular, or extra-curricular instrumental music classes.
15. Whether instrumental music teachers used the Department of Education curriculum guides or a curriculum guide prepared by themselves or by the local school board.
16. The books on method and technique which were used in beginning programs.



17. The facilities and equipment provided by school boards for the teaching of bands and orchestras.

## II. NEED FOR THE STUDY

Instrumental music is an established part of the curriculum in most older school systems of North America. In Alberta it is new and controversy reigns in matters which elsewhere have been resolved for several decades. Provincial Royal Commissions in Manitoba (1959)<sup>1</sup> and British Columbia (1960),<sup>2</sup> studying the aims and objectives of Canadian education, have questioned the role that the fine arts plays in the development of the child and have referred to the fine arts as "frill" subjects. Some private teachers, in objecting to the school's teaching beginning instrumental students in a group situation, say that competent instruction is not possible by a teacher generally trained on all instruments and that the schools, in attempting this task, deprive the private music teacher of his livelihood. School music teachers themselves hold diverse views on how the subject should be taught.

In spite of such controversy, there are few studies available to which one can turn for a clarification of the issues. Up to the present

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<sup>1</sup>Province of Manitoba, Department of Education. Report of the Royal Commission on Education in Manitoba. Winnipeg: Queen's Printer, 1959.

<sup>2</sup>Province of British Columbia, Department of Education. Report of the Royal Commission on Education in British Columbia. Victoria: Queen's Printer, 1960.





time the only study of school music in Alberta was by Lomnes.<sup>3</sup> This study, limited to the senior high schools, is now out of date. During the six years that have elapsed since its completion there have been many new musical developments in Alberta. At the university, music programs have been expanded to include a Bachelor of Music degree in which a student may specialize in church music, pedagogy, and performance; and a Bachelor of Education degree in which music majors receive experience in the recruitment, selection and teaching of student bands, orchestras and choruses. Graduates of these programs benefit from membership in such organizations as the Alberta Music Educators Association (A.M.E.A.) and the Alberta Teachers' Association Fine Arts Council. These newly formed associations, along with the Alberta Registered Music Teachers' Association and the Alberta chapter of the Canadian Bandmasters' Association, are bringing together music teachers of similar interests; providing a clearing house for research, new ideas and techniques of teaching; and fostering professionalism among music educators.

Furthermore, members of these organizations, in co-operation with local and provincial government agencies, are providing outlets of public performance and instruction for young Alberta musicians. Community performing organizations such as opera societies, choral groups, youth orchestras and community bands have multiplied. The festival movement, a part of Alberta's music scene for more than fifty years has expanded greatly under the sponsorship of the Kiwanis Club. In particular, there

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<sup>3</sup> Harry Oliver Lomnes. A Survey of Alberta High School Music Programs. Unpublished Master's dissertation. Montana State University, 1959.





has been a marked increase in the instrumental ensemble and solo classes due to a parallel growth in school music programs. The growth of these programs has itself led to the formation of public school festival associations, incorporating music, drama, and physical education in the elementary and junior high schools. Non-competitive in nature, these festivals bring together students of neighboring schools for a performance of activities learned in the classroom. At the senior high level, for example, the Edmonton Public School Board instituted, in 1963, a "Night of Music" program. In future years this program, featuring instrumental ensembles and choral groups from each senior high school, in addition to a city wide orchestra, band and chorus, will be complemented by a similar program involving junior high school students. Participating students are taught in instrumental music classes scheduled as part of the school program. Many of these students are also taking advantage of summer band and string workshops provided by the Cultural Activities Branch of the Province of Alberta and summer schools sponsored in Banff by the University of Alberta Banff School of Fine Arts, and in Calgary and Edmonton by the public school boards.

In light of these developments, there is a real need for a new study of school music in Alberta. It is equally important that such a study be part of a continuous program of research in music education in Alberta in order that future growth of these facets of music education be guided, and that school music programs avoid many of the practices which have been tried and discarded elsewhere.

The investigator hopes that the data collected will help provide an account of past programs, an assessment of present programs, and a



foundation for future programs of instrumental music in the public and separate schools of Alberta.

### III. LIMITATIONS OF THE STUDY

The study was limited to the findings from questionnaires sent to Alberta school superintendents and instrumental music teachers. No attempt was made to obtain the data from principals and supervisors since it was assumed that data obtained from questionnaires answered by principals would duplicate that of the superintendents and teachers, while supervisors were employed by only a few Alberta school boards.

### IV. SUMMARY OF RESEARCH DESIGN

After the basic problems of the study had been formulated in 1964, "Form A" cards returned to the Department of Education by each Alberta secondary school principal were surveyed to obtain the names of all instrumental music teachers. When it was found that the information on the cards did not differentiate between choral and instrumental music teachers a questionnaire (the first instrument), designed to obtain data on the number of instrumental music programs, the type of financial assistance given to students and teachers for study in music education, and the names of supervisory personnel and instrumental music teachers, was sent to each Alberta school superintendent. The completed instruments gave the names of ninety-eight music teachers. These and two other





teachers were sent two questionnaires, designated as the second and third instruments for purposes of this study. The former was designed to obtain data on the professional background of each teacher and the latter on the instrumental music programs taught by each teacher.

The collection of most of the second and third instruments was completed by the middle of April, 1965. On April fifteenth and May fifteenth follow up letters were sent to the teachers who had not responded by those dates. One hundred per cent of the superintendents returned the first instrument and seventy-six per cent of the teachers returned the second and third instruments. Of the latter two, only 84.2 per cent of the second instrument and 88.4 per cent of the third instrument were usable because some of the returned instruments were from teachers who taught choral and recorder programs.

As the instruments were received the data were transferred to large summary sheets. In addition, all the data, except enrolment figures and written comments, were coded and punched on McBee data analysis cards and these were run through a manual counting sorter. When this had been completed, appropriate computations were carried out and tables constructed to record the data.

## V. DEFINITION OF TERMS

1. HIGH SCHOOL OR SECONDARY SCHOOL: Grades 7 to 12
  - (a) Junior High School --- grades 7, 8, 9
  - (b) Senior High School --- grades 10, 11, 12





2. MUSIC EDUCATOR: A musician who is engaged in an administrative, supervisory, or teaching capacity.
3. CONSERVATORY OR PRIVATE TEACHER: A specialist in voice, theory, or one or several instruments who primarily teaches in a one-teacher/one-student situation for a fee.
4. PRIVATE LESSON: A one-teacher/one-student lesson given by a private teacher.
5. INDIVIDUAL LESSON: A one-teacher/one-student lesson given by a school instrumental music teacher or a private teacher.
6. BEGINNING INSTRUCTION: The initial instruction on an instrument taken in a class or private lesson by a student who has had no previous experience on that instrument.
7. INSTRUMENTAL CLASS: "The instrumental class is a group of pupils having approximately the same proficiency on their respective instruments, which meets on regular schedule to learn the principles and techniques of playing their respective instruments under the guidance of the instructor in charge."<sup>4</sup> Such classes may be organized by a private teacher who levies the students a pre-determined fee for his services or by a school system which employs a music teacher to conduct the class.
8. HETEROGENEOUS ORCHESTRA CLASS: Instrumental classes organized with a degree of dissimilarity of instrumentation; a class in which band and string instruments are combined; a concert orchestra class.

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<sup>4</sup>Hazel N. Morgan, Editor. Music Education Source Book. Chicago: Music Educators National Conference, 1951. p.72.



9. HOMOGENEOUS INSTRUMENTAL CLASSES: Instrumental classes organized with a degree of similarity of instrumentation; a class of like-keyed instruments; a class of like instruments; or separate band and string classes.
10. BAND CLASS: Instrumental classes composed of brass, woodwind, and percussion instruments.
11. STRING ORCHESTRA CLASS: Instrumental classes composed of violins, violas, violoncelli, and bass viols.
12. CO-CURRICULAR: Homogeneous and heterogeneous classes not scheduled during the normal school day for which students receive academic credit.
13. EXTRA-CURRICULAR: Non-credit classes scheduled out of ordinary school hours.
14. CURRICULAR: Classes taught for academic credit during ordinary school hours.
15. FORM "A" CARDS: Cards completed by the principal of each Alberta secondary school having grades IX to XII, and forwarded in October of each year to the Minister of Education. The cards record the school's student population, the courses offered, the number of students enrolled in each course, and the names of each teacher and the courses he teaches.
16. RURAL SCHOOLS: Town and village schools administered by county or division school boards. In this study rural schools also include one private school, the Canadian Union College, College Heights, Lacombe.



17. URBAN SCHOOLS: City schools administered by district school boards.







## CHAPTER II

### STUDIES AND PAPERS RELATED TO THE TEACHING OF INSTRUMENTAL MUSIC CLASSES

#### I. HISTORY OF INSTRUMENTAL CLASS INSTRUCTION

##### United States of America

Beginning instrumental music instruction became part of the American high school curricula around 1900, and by 1918 had received general acceptance. However, as early as 1858, when the Boston Harbour Farm and Trades School Band was organized, there had been extra-curricular instrumental ensembles in many high schools. These organizations, composed of students of private teachers, had a purely chance instrumentation of string and wind instruments. As such, violins and cornets were prevalent; basses and celli scarce; and violas, French horns, oboes, bassoons and timpani non-existent. By the turn of the century, interest in school instrumental music, especially in school orchestras as well as concert and marching bands, had grown to the point where more precise instrumentation was needed. It was largely to achieve this purpose that music educators first encouraged violin, trumpet and piano students to transfer to lesser known instruments, and later offered beginning class instruction to students who had no previous musical training.<sup>1</sup>

The earliest of these classes were for violin and were promoted

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<sup>1</sup>Edward Bailey Birge. History of Public School Music in the United States. Boston: Oliver Diston Company, 1928.



by Charles Farnsworth who, in 1908, had observed the success of the violin classes scheduled by the Maidstone Parish Church in England. His enthusiasm for such classes encouraged Albert Mitchell, supervisor of music for the Boston schools, to take a year's leave of absence in order to study the English classes. On his return in 1911 Mitchell organized five classes each numbering sixteen to twenty students who met daily from four to five o'clock. At the end of the year Dr. Farnsworth was appointed a full time instrumental instructor and the classes became part of the curricula.<sup>2</sup>

As the classes became widely known they were visited by American music educators who spread the movement to all sections of the country and applied the teaching methods to all orchestra and band instruments. The most notable of these educators were: Will Earhart, Osbourne McConathy, Hamelin Cogswell, James Price, Ralph Slaone and Glen Woods who established instructional programs in the schools of Richmond, Indiana; Chelsea, Mass.; Edinburg, Pa.; Hartford, Conn.; Sullivan, Indiana; and Oakland, California, respectively. Other music supervisors established classes in the cities of Pittsburgh, Cleveland, Detroit, and Oberlin. In Rochester, New York, the donation of \$15,000 worth of band instruments by George Eastman made it possible for the commencement of instrumental class instruction there in 1918. In some of the cities the supervisors did the teaching; in others private teachers taught the classes after school for a fee; while in other centres, depending on the finances of the school board, part-time or full time instrumental teachers were employed.<sup>3</sup>

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<sup>2</sup>Ibid.,

<sup>3</sup>Ibid.,





During this period the band movement, a part of the instrumental class movement, appeared. In 1909, W. Otto Miesner, supervisor of music at Connersville, Indiana, organized a school band and gave fifteen minute lessons during noon hours and after school. Later, Jack Wainwright, a former member of Sousa's band, organized a band class in Oberlin, Ohio, in 1911, while in 1915 J. M. Thompson, supervisor of music at Joliet, Illinois, began to teach band students in that city. The movement reached its height after World War One when former military bandsmen sought employment as instrumental teachers in the schools.<sup>4</sup>

In the years since then instrumental instruction has become an acceptable part of the curriculum in the schools of the United States. Its aim has not been so much that of producing individual players but rather of ensemble training---teaching the class as string, woodwind, and brass choirs and combining them to form orchestras and bands. The success of these bands and orchestras is a unique feature of the movement. For with the acceptance of instrumental class instruction came a "new technique of teaching, requiring on the part of the teacher the ability to give instruction in all instruments section-wise, together with a high degree of executive skill."<sup>5</sup>

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<sup>4</sup>Ibid.,

<sup>5</sup>Ibid., p.193.





## Canada<sup>6</sup>

In Canada, curricular instrumental music classes appeared twenty-seven years after their acceptance by American schools. As in the United States, these classes were preceded by several decades of extra-curricular bands and orchestras. Notable of these were the instrumental classes taught by a Mr. Thomas in the Beal Technical School of London, Ontario, in 1927;<sup>7</sup> and the Edmonton Public School Boys Band, formed in 1935 by its present conductor, T.V. Newlove, from members of the Edmonton Newsboys Band.

Curricular acceptance came first in 1945 to Ontario where a large school population, a long established educational system, a post-war economic boom and the proximity to the thriving instrumental programs of the United States created a suitable environment for its introduction into the curriculum of elementary and secondary schools. The following year, two schools, North Toronto and Harbord Collegiate, which prior to that time had extra-curricular programs, began scheduling string classes. Since then the number of programs has increased greatly, first in Toronto and the larger cities and later in the expanding district high schools. By 1954 there were ninety-five instructors teaching in eighty-nine schools. Ten years later the number of schools had increased to 248 with North York, Owen Sound, Toronto, Hamilton, Scarborough, Ottawa, and London having the largest programs.

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<sup>6</sup>The data for this section was obtained in January, 1964 from replies to a letter sent to all provincial departments of education and to music supervisors in selected Canadian cities.

<sup>7</sup>G. Roy Fenwick. The Function of Music in Education Incorporating a History of High School Music. Toronto: W.W. Gage and Company Limited, 1951.



In other parts of Canada curricular instrumental classes appeared in the early fifties but did not meet with the widespread acceptance accorded Ontario classes. British Columbia, which, as early as 1950, had curricular band and orchestra classes in grades seven to eleven, had only two thousand students receiving instruction in 1962, and most of these were in the cities of Victoria and Vancouver. In Alberta, the Edmonton Public School Board began senior high school classes in 1955 and junior high school classes in 1957. In 1958, when Lomnes<sup>8</sup> made his study of 420 Alberta senior high schools there were only thirteen bands and eight orchestras in the province. Six years later, findings of the present study show, most of the seventy-six secondary instrumental programs were in the cities of Edmonton, Calgary, and Lethbridge. Elsewhere on the prairies only the school systems of Regina and Winnipeg offer curricular instrumental instruction.

East of Ontario, curricular acceptance has been achieved in relatively few school systems. Two of these are in Quebec where the Pointe Claire and Greater Montreal Protestant School systems offer instrumental music instruction. Montreal, in 1959, had forty-two schools scheduling instrumental music. In 1963, eight and three per cent, respectively, of its high school and elementary students were enrolled in the music classes of forty-seven schools. In the maritimes the Queen Charlotte High School, Charlottetown, has scheduled band classes since 1959, while the Holy Heart of Mary Regional High School, St. John's, Newfoundland, schedules non-credit and credit orchestra instruction during school hours.

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<sup>8</sup>Lomnes, op. cit.,





To summarize, instrumental music instruction became accepted in the United States towards the close of World War One and later received curricular acceptance in Canada in 1945 when Ontario school boards instituted a curricular program of class instruction in the elementary and secondary schools. Beginning with two schools in Toronto such programs have flourished in Ontario but elsewhere in Canada they have reached significant numbers only in the larger cities of Victoria, Vancouver, Calgary, Edmonton, Regina, Winnipeg, and Montreal.

## II. CLASS INSTRUCTION VERSUS PRIVATE INSTRUCTION

"The whole problem of music education in the public schools depends upon the success of class instruction. Private instruction is so expensive that it cannot be considered for a moment in connection with public schools. We do not make the claim that artists can be produced in the public schools by class instruction; but we do claim that pupils can be so prepared for advanced instruction that only a comparatively short time will be needed for completing an artist's course if the student is of artist calibre..."<sup>9</sup>

The teaching of instrumental techniques has traditionally been done in a tutorial rather than a class situation. Historical reasons account for this. Although the Greeks as early as the fourth century B.C. had citharist teachers who taught the lyre and flute, the teaching

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<sup>9</sup> Birge: op. cit., p.200 (quoting Charles Miller of Rochester, N.Y., from School Music, January, 1924).





of music in the curricula of educational institutions throughout the ages has centered on choral performance and theory. Instrumental music as a subject for instruction only emerged when present day instruments evolved. Thus, from the late sixteenth century until the twentieth century when class instruction appeared the teaching of beginning students was left to performers who either supplemented their income or had given up public performance to devote their time to teaching students in a tutorial situation.

There are advantages and disadvantages to the tutorial approach of teaching instrumental techniques. As a means of instruction which permits the teacher to plan a specialized program of instruction suited for each student it is especially suited for the student in an advanced stage of performance who desires intensive study towards the goal of musical competence. Also, because of this specialization it is equally suited for the student for whom instrumental performance is an avocational interest. However, as a method of teaching in a public education system it is impractical for several reasons. The cost would be prohibitive if schools were to provide a teacher for every student and because of the small number of specialists available individual instruction would permit few students to be taught. Furthermore, because musical competence is placed foremost it is unsuitable for a public education system in which music may at times be an end in itself but more often is a means to an end---that of socialization and discipline, and emotional release and expression.

While economic and other practical considerations dictate that class instruction is the most feasible type of public education instruction,



there are decided advantages to be gained in class teaching not attainable through the tutorial approach. Class instruction gives the most efficient use of facilities, school time and staff. Less time is consumed in teaching thirty students one particular technique than if each student was taught individually. Learners learn from others either by implication or by solving a problem before it happens because a fellow student has had the same problem corrected. The stimulus of group instruction acts as an incentive for better performance on the part of the student and prepares him for future orchestra and band membership. At the same time, a level of instruction best suited for each child is possible because within the instrumental class a varied program can be offered in terms of instruments studied, solo performance, ensembles, band and orchestra, conducting and participation in non-performing learnings of theory, history, listening, harmony, form, and counterpoint. Class instruction has the added advantage of permitting a teacher to sift out these students with talent and recommending them to private teachers. As such, the musically gifted are given an opportunity to attain musical competence because class instruction does not preclude the use of conservatory teachers outside of the school classroom in preparing the talented student for professional musicianship.

In summary, the teaching of instrumental techniques has traditionally been reserved for performers who taught in a tutorial situation in which musical competence was of primary importance. Class instruction which offers an equal opportunity for musical competence, provides the added values of group socialization and membership in a band, orchestra or ensemble. Further, because of economic reasons, different goals and





methodology it is best suited for the public education system. Nevertheless, class instruction and private study, working co-operatively, can provide a level of music education suited to the talents and skills of every child.

### III. HETEROGENEOUS AND HOMOGENEOUS CLASS INSTRUCTION

The selection of the class type for a beginning instrument class is as important as the selection of the students for the class. Even after careful selection each performer can present the teacher with individual problems due, in part, to the performance techniques unique to each instrument. From a pedagogical viewpoint, then, the smaller the class and the smaller the diversity of instruments taught in the class, the more meaningful will be the instruction to each member. Such a high degree of homogeneity is found in the private lesson which involves only one instrument and one performer. However, it is unsuited for public education.

The class type which most closely resembles it is the like-instrument class. Although it has the advantage of providing the same instruction to more than one student on the same kind of instrument at the same time, and is suited for music schools where intensive instruction is given on one instrument it, too, has certain disadvantages when used in public education. To provide instruction for all eighteen instrument types, usually found in the performing organizations, would involve more instructors and smaller classes than are economically feasible and would





be difficult to schedule in a school timetable. Also, for several reasons, such a high degree of homogeneity is not necessary. Firstly, the overall sound effect of a class of like-instruments is less desirable than that of a heterogeneous class with a balanced instrumentation, and secondly, because of technical similarities certain instruments can be taught together.

These technical similarities are such that instruments can be classified into four families: string, woodwind, brass, and percussion. None are equally homogeneous although each family can form the basis for a class grouping which is economical to schedule because a large number of students can be taught together. In particular, the first three are desirable because, as a class, each constitutes a performing organization---a string orchestra, a brass band, and a woodwind ensemble---in which instruction is given on four or more instruments at one time.

Inasmuch as the brass and woodwind families are both wind instruments they share a common relationship and, despite the three sub-families of woodwinds (single reed, double reed, flutes), this similarity is sufficient enough for them to be effectively taught together in a heterogeneous band class. The percussion instruments may also be successfully included in the class provided that supplementary instruction is available to the percussion students. Added to the beginning class they can provide the rhythm and beat necessary to keep the class together and at the same time leave the wind players free to concentrate on the music and instrument without focussing attention on the conductor's beat. As a whole, the band class has an appealing nature to children and results are more easily achieved because it is relatively easy for a highly motivated beginning class to progress into a performing concert or marching band.



It is desirable that students be given the opportunity to choose and learn any one of the common band or string instruments. This is not always possible. In particular, few small district or rural schools have sufficient enrolment to warrant a dual program of string orchestra and band. From an administrative standpoint, then, the most practical solution is to add strings to a band class and form a concert orchestra class. Although this permits easier scheduling the disadvantages outweigh the advantages. Foremost is the diversity of keys common to all instruments. Specifically, in the initial lessons there are few easily fingered notes which are common to the  $B_b$  instruments (clarinet, trumpet, French horn, tuba, saxophone);  $E_b$  instruments (clarinet, saxophone, French horn); concert pitch instruments (strings, trombone, flute, piccolo, oboe); and the French horn in F. Further, band instruments are more easily played in the "flat" keys while, conversely, the string instruments, because of fingering and timbre difficulties, are more comfortably played in the "sharp" keys. Also, the problems of sound production are so great for strings that they merit separation from wind instruments. Ideally, strings should commence in the elementary grades and be added to the band instruments two or three years later.<sup>10, 11, 12</sup> Finally, because of the diversity of instrumentation and technical dissimilarities, progress

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<sup>10</sup> Joseph A. Leeder and William S. Haynie. Music Education in the High School. Englewood Cliffs, New Jersey: Prentice-Hall Inc., 1958, p.101.

<sup>11</sup> "How to Build an Orchestra." The Instrumentalist. November, 1950, p.10.

<sup>12</sup> Charles A. Blande. "Starting the Instrumental Program." Music Educators Journal. January, 1958, Vol. 16, No. 1, p.20.





is slow and the number of students who drop out is high. Thus, the orchestra class is impractical from a pedagogical viewpoint, would have an adverse effect on future instrumental performing organizations, and is not recommended under any circumstances. If, however, all instruments are to be taught and students given an opportunity to learn an instrument of their own choosing, then a dual program of band and string classes is recommended. Such a program, advocated by such music educators as Jones,<sup>13</sup> Leeder and Haynie,<sup>14</sup> Norman,<sup>15</sup> Mueller,<sup>16</sup> and Morgan,<sup>17</sup> is relatively easy to timetable, makes adequate provision for a dissimilarity in performance techniques, and forms the nucleus for a school band and string orchestra.

In summary, then, the selection of the instrument class type for a beginning class is as important as the selection of the student who, due in part to the performance techniques unique to his instrument, can present problems to the teacher of any class type. Although the ideal teaching situation involves an individual lesson, this is unsuited for public education. The like-instrument class which most closely resembles

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<sup>13</sup> Llewellyn Bruce Jones, Building the Instrumental Music Department. New York: Carl Fischer Inc., 1949, Chapter IV.

<sup>14</sup> Joseph A. Leeder and William S. Haynie, op. cit., p. 101 and p.124.

<sup>15</sup> Theodore Norman, Instrumental Music in the Public Schools. Philadelphia: Oliver Diston and Company, 1941, Chapter VI, p.142.

<sup>16</sup> Sidney A. Mueller. The Organization and Administration of Beginning Groups in Instrumental Music. Unpublished Master's dissertation. University of Southern California, Los Angeles: 1950 (Microfilm at Cameron Library).

<sup>17</sup> Russel and Hazel Morgan: Music Education in Action. Chicago: Neil A. Kjos Music Company, 1954, p.127.





the individual lesson is equally unsuited since it is difficult to timetable, particularly in small schools. Also, the overall sound effect derived from a class of like-instruments is less desirable than that of a heterogeneous class with a balanced instrumentation. This latter type of class grouping is possible because of the technical similarities of certain instruments in each family. In particular, the string, brass, and woodwind classes, which are economical to schedule and provide instruction on four or more instruments, are desirable because, as a class, they constitute a performing organization---a string orchestra, a brass band, or a woodwind ensemble. However, the latter two are sufficiently similar enough to be successfully taught together as a heterogeneous band class. Further, percussion instruments which provide the beat and rhythm necessary in a band can be effectively added provided supplementary instruction is made available. From an administrative standpoint, the orchestra class, in which the string instruments are added to the band class, is the easiest to schedule if instruction is to be given on all instruments. From a pedagogical viewpoint, however, this type of class is not recommended because of the problems inherent in the dissimilarity of the instruments. In its place, music educators recommend a dual program of instruction in which separate band and string classes are scheduled.

#### IV. RELATED STUDIES OF THE SPECIFIC PROBLEMS INVESTIGATED

Few studies of instrumental music programs have been made within the last twenty-five years. Most of these investigate the organization,





administration and history of established programs in the United States. In Alberta, only one thesis, limited to high school programs of both choral and instrumental music, has been written. However, six theses, of which two are Canadian, were found to be related to the problem currently being investigated. They proved to be useful inasmuch as they traced the history of instrumental class instruction, discussed the validity of class instruction, examined the problems of heterogeneous and homogeneous classes and, in general, provided a format for the present thesis.

#### Factors Which Determined Whether Instrumental Music is to be Taught in Schools

Lomnes<sup>18</sup> stated that five problems were restricting the development of instrumental music programs even though some fine music programs were being carried out. In order of frequency these problems were: lack of qualified teachers; cost of instruments; no training for this activity in junior high schools; lack of support from school boards; and not enough students interested in instrumental music courses. These problems also contributed to the low status of music in Alberta high schools, although other contributing factors were: a feeling by education authorities that music was a "frill" subject; an inadequate program of studies for music; lack of music specialists and supervisors at the local level; and the lack of a provincial supervisor of music to co-ordinate and promote music education in Alberta.

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<sup>18</sup>Lomnes, op. cit.,





In many schools where band instruments are taught there is little or no instruction given on string instruments. In Mississippi, for example, Mannoni<sup>19</sup> found that string training and an opportunity to perform in an orchestra were denied to a majority of students. Basically, this situation was due to a lack of string teachers and string programs. Mueller<sup>20</sup> noted that the lack of interest on the part of students and adults toward string instruments accounted for the few string programs in California. He stated that string programs are faced with three problems not found in band programs. Firstly, string players must possess above average musical and intellectual ability; players need good physical co-ordination and must hold the instrument in an unnatural position; and not all public school band and orchestra directors have string backgrounds.

#### Instrumental Music Classes in Alberta Secondary Schools

The first study of Alberta secondary music programs was made in 1959 by Harry Lomnes,<sup>21</sup> Supervisor of Music, Wetaskiwin. He studied the music programs (choral and instrumental) offered in Alberta senior high schools during the 1958-59 term. An analysis of the data gathered from the "Form A" cards at the Department of Education and from questionnaires

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<sup>19</sup>Raymond Mannoni. A Study of the Instrumental Music Program in Mississippi Public Schools. Unpublished Doctoral dissertation. Chicago Musical College, Chicago, 1955.

<sup>20</sup>Sidney A. Mueller. The Organization and Administration of Beginning Groups in Instrumental Music. Unpublished Master's dissertation. University of Southern California, Los Angeles, 1950.

<sup>21</sup>Harry Lomnes, op. cit.,



sent to Alberta high school principals showed that fifty-one schools had choral music programs; thirteen had band programs; eight had orchestra programs; and that a total of 2,206 students, composed of 1,668 choral music students, 319 band students, and 219 orchestra students were registered in the music program. Thirteen high schools had credit courses in band while eight had orchestra. Four of these latter classes were in Edmonton, two in Calgary, one in Lethbridge and one in Three Hills. Fourteen other high schools expressed interest in organizing orchestra classes. An additional twenty schools indicated they were interested in starting a band program.

#### Private, Band, String Orchestra, and Heterogeneous Orchestra Classes

The teaching of instrumental music in a class situation has been defended by music educators since instrumental instruction became a part of the curriculum. Their defence has been based on successful class programs rather than on any scientifically conducted study. Curtis was the first music educator who compared private lessons with heterogeneous classes in order to determine how effective the latter were in teaching beginning wind and percussion instruments.<sup>22</sup> His investigation, carried out for fourteen weeks at the Woodward High School<sup>23</sup> in Cincinnati, Ohio,

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<sup>22</sup> Gilbert F. Curtis. An Experimental Comparison of the Heterogeneous Instrumental Music Class and the Private Lesson Method. Unpublished Master's dissertation. University of Cincinnati, Teachers College, 1951.

<sup>23</sup> Woodward High School is located downtown and has an enrolment of 1,900 students in grades 9 to 12. There are two hundred fifty-two students in the instrumental music program. The students are of average or below average intelligence. They live in a tenement district which is comprised of a sixty-five per cent negro population.







used thirteen matched pairs of ninth and tenth grade boys and girls. One member of each pair was taught in a private lesson; the other in a heterogeneous class. The former were given a lesson of one-half hour duration, three and one-half hours of self-practice time and one hour of ensemble practice with the heterogeneous class students. The latter received, in addition to this one hour ensemble, four hours of class instruction per week with no opportunity for individual practice. Students in both groups were not allowed to do home practice. In addition to regular testing all students were given a final test of performance on the last day. In his conclusions Curtis noted that with duller students class instruction produces superior results while, conversely, brighter students have better results when they are given individual instruction. Furthermore, class pupils can cover as much ground as private pupils in a given length of time in spite of the greater length of time needed to get a heterogeneous class under way. Therefore, he concluded, the method used to teach students is not a factor in the success or failure of a beginning student. Neither is success influenced by the degree of intelligence or musical ability.

Mueller states that private lessons or classes of like or families of instruments are the only effective way to teach beginning students. On the other hand, he noted, heterogeneous orchestra classes or full band classes should not be scheduled "under any circumstances" since the program would be defeated at the very start and would have only an adverse effect before it would have to be discontinued. In his summary he noted that "The significance of class instruction in instrumental music lies in its efficiency in learning and teaching, in the economy of time and money,



and in the efficiency of coverage of personnel."<sup>24</sup>

Leeder and Haynie<sup>25</sup> state that under normal circumstances it is desirable for the individual to get as much individual instruction as possible even though certain schools may find it necessary to put all the instruments together for class instruction. Further, class lessons or individual study provide the basic instruction which leads to instrumental proficiency. Some schools, they note, may find it possible to group all beginning woodwinds into a class, the brasses in another class, and the strings in yet another. This type of grouping, they observed, makes it possible to stay close to the problems which are found in the various families of instruments.

In a study which compared the instrumental music programs in selected public schools of Illinois, Indiana, Michigan, and Wisconsin, Nelson<sup>26</sup> found that in nineteen per cent of the schools teachers gave individual lessons; in fifty-one per cent teachers taught classes of similar instruments which were related in their technical problems; in forty-two per cent teachers taught classes of mixed instruments of one family; in twenty-five per cent teachers taught string classes or band classes; while in eighteen per cent of the schools teachers taught a combination of all four.

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<sup>24</sup>Mueller, op. cit., p.86.

<sup>25</sup>Joseph A. Leeder and William S. Haynie, op. cit.

<sup>26</sup>Marvin Germaine Nelson. A Comparative Study of Instrumental Music Programs in Selected Public School Systems. Unpublished Doctoral dissertation. Chicago Musical College, Chicago, 1955.







### Scheduling of Instrumental Music Classes

In schools where instrumental music has become part of the curriculum music educators, working in an administrative framework unsuited for the scheduling of instrumental music programs, have been faced with problems which work against the successful teaching of musical instruments. Basic to the problems is the traditional system of time-tabling which assigns instrumental music to a position in an option system which favors subjects valuable for university entrance. As Smith<sup>27</sup> points out, such a system of teaching thirty to forty students of mixed abilities precludes the scheduling of either small homogeneous beginning classes or the larger band or orchestra class with its exact instrumentation in the advanced grades. And because such a system usually paired instrumental music with a subject required for university matriculation, music classes tend to be composed of students of lower ability while matriculation students are denied an opportunity to participate except in extra-curricular classes which often compete with other activities. Further, because some schools also pair instrumental music with another elective, students must make a choice and often the other elective is selected. Also, because some schools leave few periods per week for electives, the number of minutes per week of instruction allotted to instrumental music classes is inadequate for the successful teaching of a musical instrument. In order to rectify such situations Smith recommended that the rigid form system of time-tabling be relaxed and that in its place there be a partial acceptance of the principle of individual time-tabling by which students from any

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<sup>27</sup> Alan A. Smith. A Study of Instrumental Music in Ontario Secondary Schools During 1954-55. Faculty of Music, The Royal Conservatory of Music of the University of Toronto, 1956.





grade or form could be enrolled in a curricular instrumental music class.

Llewellyn Bruce Jones<sup>28</sup> suggests two plans for scheduling technique classes. In plan one, "Individual Teaching", at least six practice rooms large enough for four to twenty pupils are provided and students are scheduled individually two periods a week on a rotating schedule out of regular classes or out of the study hall. The instructor passes from room to room during the period and spends a proportionate amount of time with each student during the period. In addition students have their weekly curricular band or orchestra rehearsals. In plan two provision is made for two types of group teaching: homogeneous groups of like-instruments and related groups of instruments from the same family or choir. In both types at least six practice rooms large enough for four to twenty pupils are reserved in any given period. However, in the former a homogeneous group is assigned to each room. By dividing the instructor's time between rooms and using advanced pupils as helpers each group can meet for three periods a week. This plan allows eighteen homogeneous groups to be taught three periods a week while at the same time leaving three periods a day for rehearsing three organizations. In the second group teaching plan the related groups are scheduled for three periods a week in the rehearsal room while two periods per week are open for individual technique instruction for advanced players.

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<sup>28</sup> Llewellyn Bruce Jones. Op. cit., Chapter Four: "The Schedule of Classes."





### Facilities and Equipment

At the present time Alberta school boards are not providing equipment and facilities necessary for the successful teaching of instrumental music classes. Such practices have not been unique only to Alberta schools. Smith<sup>29</sup> noted that few of the Ontario schools reporting in 1956 had adequate facilities. Over half of the instrumental music programs shared a room with other subjects. One-third of the teachers in these situations had to move furniture in order to make the room usable for instrumental music. Some classes were held in cafeterias, auditoriums and gymnasiums while close to two-thirds of the schools reported that the sound from instrumental classes was audible in other rooms.

Nelson,<sup>30</sup> in 1955 observed that in all of the selected systems in the three states he studied, the standard equipment in the music rooms consisted of phonograph, tape recorder, tuning bars, music stand, cello holders, and music filing cabinets. Luxuries were the stroboscope, risers, rehearsal rooms, busses and uniforms.

### Summary

Few studies of instrumental music programs have been made within the last twenty-five years. However, six theses, of which two are Canadian, were found to be related to the problem being investigated. Specifically,

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<sup>29</sup> Smith, op. cit.,

<sup>30</sup> Nelson, op. cit.,



they provided information on the history of instrumental class instruction, discussed the validity of class instruction, examined the problems of heterogeneous and homogeneous classes and, in general, provided a format for the present thesis.

Mueller, "The Organization and Administration of Beginning Groups in Instrumental Music", set out "to discover a way whereby a workable plan might be put into operation to organize beginning groups in instrumental music"<sup>31</sup> in his school. In order to do so he traced the history of class instruction; discussed the validity of class instruction, and the scheduling of classes; and examined all aspects of wind, percussion, string, and preparatory (exploratory instruments) class instruction.

The problem which Mannoni investigated had three phases. They were: the present status of instrumental music in the white public schools of Mississippi; the extent and nature of participation in community instrumental activities by graduates of the Mississippi schools and the extent to which the schools are helping to encourage such participation; and a comparison of Mississippi programs with those of the neighboring states of Louisiana, Alabama and Tennessee.

Nelson, in 1955, did a comparative study of instrumental programs in selected public school systems of Illinois, Indiana, Michigan, and Wisconsin. He used personal interviews and a questionnaire to obtain data which were used to compare the programs of these systems with respect to scheduling, types of classes, grade at which beginning students commence lessons, administrative problems of the music departments, mortality

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<sup>31</sup>Mueller, op. cit., p.1.





rates, number of travelling teachers, school-owned instruments, equipment in music rooms, financing of music programs and teachers' salaries.

Curtis was the first music educator to compare private lessons with heterogeneous classes in order to determine how effective the latter were in the teaching of beginning wind and percussion students. His investigation, carried out for fourteen weeks at the Woodward High School, Cincinnati, used thirteen matched pairs of ninth and tenth grade boys and girls of whom half were taught in a private lesson and half in a heterogeneous class.

The first study of Alberta secondary music programs was made in 1959 by Harry Lomnes, who studied the music programs (choral and instrumental) offered in Alberta senior high schools during the 1958-59 school term.

A study of Ontario instrumental music programs was made in 1956 by Alan A. Smith. For the study Smith<sup>32</sup> gathered data from two sources--- an annual questionnaire sent to each Ontario secondary school by the Department of Education and a questionnaire sent by Smith to each of the eighty-nine schools which offered curricular instrumental music,--- and investigated eight areas of the Ontario instrumental music programs: growth of curricular instrumental music; extent of music instruction; an analysis of curricular and extra-curricular instrumental music programs; provision of instruments and housing of instrumental music departments; and the study of the professional status of music teachers.

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<sup>32</sup>Smith, op. cit.,



## CHAPTER III

### DESIGN OF THE STUDY

#### Research Design

In order that a comprehensive study of beginning instrumental music classes could be made, it was thought desirable to obtain information on the professional background of each instrumental music teacher and describe the beginning instrumental program in each school. A survey of all Alberta instrumental music programs seemed to be the best way to obtain this information. This chapter gives a description of the procedures followed in the survey; an analysis of the survey instruments; and an explanation of the methods used to analyze and record the data.

#### Procedures Followed in Obtaining Data

When the basic problems had been formulated in 1964 it was decided to obtain data from a questionnaire mailed to each instrumental music teacher in Alberta whose name would be obtained from the Form "A" cards. However, a perusal of these cards revealed that they did not indicate whether Alberta music teachers taught instrumental music or some other type of music course.<sup>1</sup> In view of this it was found necessary to send an initial questionnaire to Alberta school superintendents

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<sup>1</sup>The Form "A" cards were inspected in January, 1964, and August, 1965. The second inspection was made in order that complete enrolment figures could be obtained.





requesting the names of supervisory personnel and instrumental music teachers. When these had been received the second and third instruments were sent to each of the teachers whose names were provided by the superintendents.

### The Survey Instruments

In order to obtain the desired information three questionnaires were prepared; one for superintendents, and two for music teachers.<sup>2</sup> The first instrument (Appendix C), sent to the superintendents, was designed to obtain data on the number of instrumental programs; the type of financial assistance given to students and teachers for study in music education; and the names of supervisory personnel and instrumental music teachers. In addition, it requested permission to send a second and third instrument to the instrumental music teachers. The second instrument (Appendix D) was designed to obtain data on the professional background of each teacher and covered such areas as courses taught, administrative positions held, teaching experience, private teaching, teacher education and certification, membership in community performing organizations, and the musical instruments played by each teacher. The third instrument (Appendix D), also sent to each music teacher, was designed to obtain data about the instrumental music programs taught by each of the teachers. Specifically, it attempted to obtain data on the type of school, its student enrolment, and the number of classroom and music teachers; the type of performing organiza-

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<sup>2</sup> See Appendices for questionnaires.



tions in the school; whether curricular, co-curricular or extra-curricular instrumental classes were scheduled and their enrolment; the number of students studying privately or performing in community bands and orchestras; supplementary instruction given to music classes; timetabling procedures followed; curriculum and materials used in the classes; ownership of instruments used by the students; selection of music students; and the facilities and equipment available to the music classes.

### Collection of Data

The first instrument was mailed in November, 1964, to each of the eighty-one superintendents. This instrument, all of which were returned by December thirty-first, gave the names of ninety-eight teachers and 111 schools with instrumental music programs. The second and third instruments were mailed March 1, 1965, to one hundred teachers.<sup>3</sup> By the first of June, seventy-six teachers had returned seventy-six of the second instrument and eighty-six of the third instrument.

Table I shows the number of questionnaires distributed, the number returned and the number used to obtain data for the study.

As the completed questionnaires were received the data were transferred to large summary sheets. From these a summary was made in June, 1965, and sent to each teacher and superintendent. In addition, all the data except enrolment figures and written comments, were coded and punched on McBee data analysis cards, and these were run through a manual counting

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<sup>3</sup>Ninety-eight teachers from the first instrument and two teachers of a private school.







sorter. When this had been completed, tables were constructed to record the data and percentages were calculated for purposes of making comparisons.

TABLE I

## DISTRIBUTION OF QUESTIONNAIRES

ITEM	DISTRIBUTED	RETURNED		USABLE	
	No.	No.	%	No.	%
Questionnaire One	81	81	100.0	81	100.0
Questionnaire Two	100	76	76.0	64	84.2
Questionnaire Three	111	86	77.5	76	88.4

A limitation of this study was that all the teachers teach band, string or orchestra classes and that the schools have an instrumental music program. An analysis of the questionnaires returned by the teachers revealed that not all teachers were instrumental music teachers; some taught choral music or recorders, and others were not teaching music at all. Similarly, some of the schools had only recorder or choral programs. Thus, twelve of the second instruments and ten of the third instruments returned by the teachers were not used in the study.



## CHAPTER IV

### FINDINGS: INSTRUMENTAL MUSIC TEACHERS

#### Instrumental Music Teachers

The relative newness of instrumental music programs in Alberta is reflected by the small number of instrumental music teachers employed and by the absence of full time instrumental music teachers (Table II). At the present time (1965) there are more than fifteen thousand teachers<sup>1</sup> in Alberta of whom seventy-six are teaching instrumental music. Including a third of the teachers who divide their time between the junior and senior high grades, close to three-quarters teach in the junior high and more than half in the senior high (Table III). Although there are no full time instrumental teachers, half of the instrumental teachers are engaged full time in the teaching of instrumental, choral, and general music classes. One-quarter perform administrative duties in addition to teaching music; most of these are employed by rural school boards. Eight supervise the music program in their school system while three are employed as co-ordinators, three as principals (one is both a principal and a supervisor of music), and four as assistant principals. Of the twelve teachers who did not return the questionnaire none holds an administrative post. Finally, there are fifty-six male and twenty female instrumental music teachers.

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<sup>1</sup>S.C.T. Clarke. "Executive Secretary's Report". The ATA Magazine: April, 1965, p.33. Clarke reports that on November 30, 1964, there were 15,327 teachers.





TABLE II

NUMBER OF INSTRUMENTAL MUSIC TEACHERS  
IN ALBERTA SECONDARY SCHOOLS

	URBAN	RURAL	TOTAL	
	No.	No.	No.	%
Data from Questionnaire	47	17	64	84.2
Data from Form "A" Cards	6	6	12	15.8
Total Number of Teachers	53	23	76	100.0

### Teacher Education

In 1944, teacher education hitherto the responsibility of Normal Schools located throughout the province, became the responsibility of the Faculty of Education, University of Alberta. Since then, two programs of school music education have been made available to school music teachers. Firstly, they can complete a B.A. or B.Mus.<sup>2</sup> degree before taking one or two years of teacher training. Upon completing six courses they are permitted to teach; upon completing eleven courses they are awarded the

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<sup>2</sup>The Bachelor of Music degree program was instituted September, 1958.



TABLE III

NUMBER OF MUSIC PROGRAMS TAUGHT BY  
ALBERTA SECONDARY INSTRUMENTAL MUSIC TEACHERS

	URBAN	RURAL	TOTAL	
	No.	No.	No.	%
Total Teachers Reporting	47	17	64	100.0
=====				
<u>SUBJECT AREA</u>				
Elementary School Music	6	7	13	20.3
Junior High:				
Choral	12	3	15	22.4
General	8	6	14	21.9
Instrumental	35	11	46	71.9
Senior High:				
Choral	12	4	16	25.0
General	3	2	5	7.8
Instrumental	24	12	36	56.3
Senior and Junior High Instrumental Music	12	8	20	31.3
Other Subject Areas	25	7	32	50.0





B.Ed. degree. Secondly, they can complete four years of study in the music education program of the Faculty of Education.<sup>3</sup> On completion of this program they are awarded a B.Ed. degree. Present legislation, dictated largely by a teacher shortage, permits B.Ed. candidates who have completed two years of their program to be certificated to teach in either the elementary or secondary schools. Many of those who elect to do this complete their degree work through evening or summer school sessions.

The present study shows (Table IV) that more than three-quarters of the instrumental music teachers have university degrees. Fewer than half hold a B.Ed. degree, while close to a third hold a B.A. degree. Undoubtably some of these are in the music pattern which preceded the B.Mus. degree as the major music degree at the University of Alberta. An analysis of the questionnaires also showed that three teachers hold a B.Sc., three a M.Mus.Ed., one a B.Mus.Ed., and two a Bachelor of Pedagogy.

Fewer than one-fifth of Alberta Instrumental music teachers hold conservatory diplomas in practical performance. In comparison to the number of university degrees held by music teachers this is a small number. This may be due, in part, to the fact that diplomas are not recognized as part of a teacher's education for purposes of computing salaries. It indicates, too, that few conservatory teachers are taking university education leading to certification, and that few high school graduates possessing music diplomas are combining their instrumental

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<sup>3</sup>In 1963 the program of music education at the undergraduate and graduate levels at the University of Alberta, Edmonton, was completely revised. This new program is known as MELAB, or Music Education Laboratory.



musicianship with a career in teaching. However, fourteen teachers, of whom thirteen are employed by urban school boards, hold conservatory degrees which are awarded by the Royal Conservatory of Music, Toronto, and the Western Board of Music (Universities of Manitoba, Saskatchewan, and Alberta). Ten of these teachers hold associateships (A.T.C.M. or A.R.C.T.) and one a licenciante from the Royal Conservatory of Music; while three hold associateships (A.Mus.) and one a licenciante (L.Mus.) from the Western Board of Music. One teacher has a L.C.B.A. (Licenciante of the Canadian Bandmasters Association). Nine teachers indicate they have earned a grade eight or higher diploma on their major instrument.





TABLE IV

NUMBER AND TYPES OF UNIVERSITY DEGREES  
HELD BY ALBERTA INSTRUMENTAL MUSIC TEACHERS

	URBAN	RURAL	TOTAL	
	No.	No.	No.	%
Number of Teachers with Degrees	39	20	59	77.6
=====				
TYPE OF UNIVERSITY DEGREE:				
Bachelor of Arts	18	5	23	30.2
Bachelor of Music	3	1	4	5.2
Bachelor of Education	26	10	36	47.3
Master of Arts	1	3	4	5.2
Master of Music	1	1	1	1.3
Master of Education	1	1	1	1.3
Other Degrees	6	4	10	13.1



### Teacher Certification

All school teachers in Alberta must have a valid Alberta teaching certificate or a Letter of Authority from the Minister of Education.<sup>4</sup> Upon completion of the first two years of teacher education a teacher is awarded the interim Standard "E" Certificate (valid in Grades I to IX), or the Standard "S" Certificate (valid in Grades IV to XI). When he has completed three years of teacher education he is awarded the interim Professional Certificate (valid in Grades I to XII). Until it was discontinued in 1962 a teacher could obtain a Junior "E" Certificate after one year of teacher education. Teachers with valid teaching certificates from other provinces and countries may obtain a Letter of Authority from the Minister of Education. This certificate is renewed annually provided the holder registers in certain university education courses which lead to an Alberta teaching certificate. Interim certificates are made permanent upon application to the Minister of Education and providing the applicant has a superintendent's or inspector's report showing two years of satisfactory teaching experience in Alberta schools.

Until 1962, special certificates in music were issued by the Department of Education to teachers who had completed certain approved music courses at the University of Alberta. The certificates were of two types, junior and senior, depending on the type of regular teaching certificate held by the teacher. Holders of these special certificates were permitted to teach music courses in the junior or senior high schools. When the issuing of such certificates was discontinued the qualifications

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<sup>4</sup>In 1944 teacher certification came under the jurisdiction of the Department of Education.





of teachers teaching music courses were left to the discretion of the local school boards.

Table V shows the kinds of certificates held by instrumental music teachers employed in Alberta secondary schools. Two-thirds of the teachers, mostly employed by urban school districts, hold professional certificates. Eight teachers holding Junior "E" or Standard "E" certificates teach music in both the elementary and junior high grades. More than two-thirds of the teachers hold permanent teaching certificates. The present study found no evidence that uncertified town bandmasters taught school bands nor that any teacher held a Letter of Authority, even though a perusal of the Form "A" cards found evidence of this the previous year. However, some of the seventeen per cent of the teachers who did not reply to this item on the questionnaire may be, in fact, either uncertified teachers teaching under the supervision of a certified teacher or principal, or teachers holding a Letter of Authority.



TABLE V

TEACHING CERTIFICATES HELD BY  
ALBERTA INSTRUMENTAL MUSIC TEACHERS

TYPE OF CERTIFICATE	FORM "A" <sup>5</sup>	URBAN	RURAL	TOTAL	
	No.	No.	No.	No.	%
Letter of Authority	-	-	-	-	-
Junior Elementary	-	3	2	5	6.6
Standard Elementary	1	1	1	3	3.9
Standard Secondary	2	2	1	5	6.6
Professional	8	36	6	50	65.8
No Answer	1	5	7	13	17.1
<b>TOTAL</b>	<b>12</b>	<b>47</b>	<b>17</b>	<b>76</b>	<b>100.0</b>
=====					
Interim Certificate	5	10	6	21	27.7
Permanent Certificate	6	36	10	52	68.4
No Answer	1	1	1	3	3.9
<b>TOTAL</b>	<b>12</b>	<b>47</b>	<b>17</b>	<b>76</b>	<b>100.0</b>
=====					

<sup>5</sup>The table also includes the certification of the twelve teachers who did not answer the questionnaire. This latter information, which was obtained from the Form "A" cards, is added in order that the data be complete.





### Teaching Experience

An indication that instrumental music is relatively new to Alberta is shown by the number of teachers who are in their first year of teaching (Table VI). Eleven per cent of the teachers have had no previous teaching experience and nineteen per cent have had no previous experience teaching instrumental music. An analysis of the data also revealed that half of the teachers have been teaching instrumental music for five years or less and that only three teachers have over fifteen years of experience teaching instrumental music in Alberta.<sup>6</sup>

The study indicates that few teachers move once they are employed by a school board. Fifty-one or eighty per cent of the teachers report that they have been employed by the same board for two or more years although some may have moved from school to school within their respective school system.

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<sup>6</sup> 22, 24, and 28 years respectively.



TABLE VI

## TEACHING EXPERIENCE OF ALBERTA INSTRUMENTAL MUSIC TEACHERS

	URBAN	RURAL	TOTAL	
	No.	No.	No.	%
Number of Teachers Reporting	17	47	64	100.0
(a) TOTAL TEACHING EXPERIENCE:				
1 year	6	1	7	11.0
2 to 4 years	12	3	15	23.4
5 to 14 years	19	6	25	39.0
15 or more years	7	7	14	21.9
No Answer	3	-	3	4.7
(b) TOTAL INSTRUMENTAL MUSIC TEACHING EXPERIENCE:				
1 year	8	4	12	18.7
2 to 4 years	17	2	19	29.6
5 to 14 years	18	8	26	40.7
15 or more years	1	2	3	4.7
No Answer	3	1	4	6.3
(c) TOTAL TEACHING EXPERIENCE WITH PRESENT EMPLOYER:				
1 year	8	3	11	17.3
2 to 4 years	14	4	18	28.1
5 to 14 years	22	8	30	46.8
15 or more years	1	2	3	4.7
No Answer	2	-	2	3.1
(d) TOTAL INSTRUMENTAL TEACHING EXPERIENCE WITH PRESENT EMPLOYER:				
1 year	12	6	18	28.1
2 to 4 years	15	3	18	28.1
5 to 14 years	19	7	26	40.7
15 or more years	-	-	-	-
No Answer	1	1	2	3.1





Music Class Types Which Instrumental Music  
Teachers Feel Best Qualified to Teach

Except in the cities of Edmonton, Calgary, and Lethbridge, where teachers teach both band and string classes, few of the teachers feel qualified to teach string instruments. Only one teacher in a rural school feels that he can successfully teach a string class. Even in the urban schools fewer than a third feel qualified to teach junior high string classes and an even smaller number to teach senior high string classes. Fewer than one-tenth of all the teachers feel qualified to teach both junior and senior high strings. Although the majority of the teachers feel qualified to teach band instruments only seven feel qualified to teach both band and string classes in the junior high grades and two both band and string classes in the senior high grades. Only one teacher feels that he can teach both strings and band at any level: one can teach a combination of any three.

The information regarding the music class types which instrumental music teachers feel best qualified to teach is shown in Table VII.



TABLE VII

MUSIC CLASS TYPES WHICH INSTRUMENTAL TEACHERS  
FEEL BEST QUALIFIED TO TEACH

	URBAN	RURAL	TOTAL	
	No.	No.	No.	%
Number of Teachers Reporting	47	17	64	100.0
<hr style="border-top: 1px dashed black;"/>				
<u>MUSIC CLASS TYPES:</u>				
Junior High:				
Band	25	14	39	60.9
String	15	2	17	25.6
Senior High:				
Band	22	12	34	53.1
String	9	1	10	15.6
Junior & Senior High:				
Band	14	17	31	48.4
String	5	1	6	9.4
Junior High Band and String	5	2	7	10.9
Senior High Band and String	1	1	2	3.1





### Types of Instruments Played by Instrumental Music Teachers

The present study shows that fewer than a third of the teachers majored on any one of the brass, woodwind, or string instruments and that slightly more than a third majored in piano. Pianists and brass players are in the majority, woodwind and string players are in the minority. Three teachers indicated that the organ is their major instrument while one named the accordian. (Table VIII)

TABLE VIII  
NUMBER AND TYPE OF MAJOR INSTRUMENTS  
PLAYED BY ALBERTA INSTRUMENTAL TEACHERS

	URBAN	RURAL	TOTAL	
	No.	No.	No.	%
Number Reporting	47	17	64	100.0
Piano	17	5	22	34.3
String	13	2	15	23.4
Brass	15	5	20	31.2
Woodwind	8	9	17	26.5
Percussion	-	-	-	-
No Answer	2	1	3	4.7
Strings:				
Violin	12	2	14	21.8
Viola	-	-	-	-
Cello	-	-	-	-
Bass Viol	1	1	2	3.1
Brass:				
Trumpet	7	4	11	17.2
French horn	2	-	2	3.1
Trombone	4	2	6	9.4
Baritone	4	-	4	6.2
Tuba	2	-	2	3.1



TABLE VIII (continued)

	URBAN	RURAL	TOTAL	
	No.	No.	No.	%
Woodwind:				
Flute	3	2	5	7.8
Clarinet	3	8	11	17.2
Saxophone	6	4	10	15.6

Alberta music teachers tend to be performers on either a piano, violin, clarinet, saxophone or trumpet. An analysis of the data found in Table VIII reveals that of the fifteen string majors fourteen play violin and two bass viol. Of the twenty brass majors eleven play the trumpet while two play the French horn, six the trombone, four the baritone, and two the tuba. Eleven of the seventeen woodwind are majors on the clarinet, ten on the saxophone and five on the flute. No one majors on a double reed instrument. Most of the teachers name a brass or woodwind instrument as their second or minor instrument (Table IX).





TABLE IX

NUMBER AND TYPE OF MINOR INSTRUMENTS  
PLAYED BY ALBERTA INSTRUMENTAL TEACHERS

	URBAN	RURAL	TOTAL	
	No.	No.	No.	%
Number Reporting	47	17	64	100.0
Piano	8	4	12	18.7
String	12	6	18	28.1
Brass	18	8	26	40.6
Woodwind	17	5	22	34.3
Percussion	2	3	5	7.8
No Answer	11	5	16	25.0
Strings:				
Violin	3	3	6	9.4
Viola	4	1	5	7.8
Cello	4	1	5	7.8
Bass Viol	4	2	6	9.4
Brass:				
Trumpet	7	2	9	14.0
French horn	3	1	4	6.2
Trombone	3	1	4	6.2
Baritone	3	2	5	7.8
Tuba	-	3	3	4.7
Woodwind:				
Flute	2	-	2	3.1
Clarinet	15	4	19	29.6
Saxophone	4	1	5	7.8
Double Reeds	2	-	2	3.1



### First Year Instruments Played by Alberta Instrumental Music Teachers

Most teachers are able to play more instruments at a first year level than the number of major and minor instruments they play. Almost half indicate that they can play all of the brass instruments while the number who play all string or all woodwind instruments is considerably lower. An even fewer number play percussion instruments well enough to demonstrate to a first year band class. Generally speaking, these teachers are the ones who name the percussion as their minor instrument.

Table X shows the frequency of all string, brass, woodwind, and percussion instruments played at a first year level by Alberta instrumental music teachers. The table also shows the breakdown of the first three groups and the frequency in which teachers can play the various instruments. Each figure includes the number of teachers who indicate they play all the instruments in a particular choir and the major and minor instruments of the teacher even though these latter instruments are not tabulated in the first part of the table.





TABLE X

NUMBER OF FIRST YEAR INSTRUMENTS  
PLAYED BY ALBERTA INSTRUMENTAL TEACHERS

	URBAN	RURAL	TOTAL	
	No.	No.	No.	%
Number Reporting	47	17	64	100.0
All Strings	11	3	14	21.8
All Brass	18	8	26	40.5
All Woodwinds	5	7	12	18.7
Percussion	1	5	6	9.3
Strings:				
Violin	19	5	24	37.4
Viola	13	3	16	25.0
Cello	13	5	18	28.1
Bass	11	5	16	25.0
Brass:				
Trumpet	24	13	37	57.7
French horn	21	7	28	43.7
Trombone	26	10	36	56.2
Baritone	19	11	30	46.9
Tuba	19	9	28	43.7
Woodwind:				
Flute	14	8	22	34.3
Single Reeds	30	16	46	71.8
Double Reeds	-	-	-	-
Saxophone	20	16	36	56.2



### Private Teaching and Membership in Performing Organizations

Many school music teachers are active in the community either as members of a performing organization or as instrumental teachers. Thirty-five play in or conduct bands, orchestras, or choral groups while seventeen teach private lessons out of normal school hours. In the latter case, a small number report that no fee is charged. Most of the respondents are members of two or more organizations. Five teachers conduct and thirteen play in bands; four conduct and thirteen play in community orchestras; and eleven conduct and nine sing in choral groups. Only nine teachers outside the urban school districts do professional work other than their normal teaching duties.

### Employment Opportunities for Alberta Instrumental Music Teachers

The superintendents were asked if they would need additional instrumental teachers for the 1965-66 school year. Thirteen, representing fewer than half of the school systems presently offering instrumental music classes, answered in the affirmative. Calgary and Edmonton school boards each required six. Replies from the superintendents did not indicate whether the additional teachers are needed in the expansion of present programs or for the replacement of teachers who have resigned from the school staff. Since the graduates in music education are fewer than the number of teachers required in September, 1965, Alberta school boards will have to obtain teachers from other school systems or other teacher training institutions. Table XI shows the number of school systems requiring additional instrumental music teachers in September, 1965.





TABLE XI

NUMBER OF SCHOOL SYSTEMS REQUIRING  
ADDITIONAL INSTRUMENTAL MUSIC TEACHERS IN SEPTEMBER, 1965

	URBAN	RURAL	TOTAL	
	No.	No.	No.	%
Number of systems having Instrumental Music Classes	11	19	30	100.0
Number of systems requiring additional instrumental teachers in September, 1965	7	6	13	43.3
Number of teachers required	18	7	25	

Supervision of Instrumental Music Programs

Close to thirty per cent of the superintendents report that their system's music program is supervised. School boards which schedule instrumental music employ the greatest number of supervisors. Only in Edmonton are co-ordinators employed (Table XII).



TABLE XII

NUMBER OF SUPERVISORY PERSONNEL<sup>7</sup>  
EMPLOYED BY ALBERTA SCHOOL BOARDS

	URBAN		RURAL		SUB. TOTAL		TOTAL	
SCHOOL BOARD SCHEDULES INSTRUMENTAL CLASSES								
	Yes	No	Yes	No	Yes	No		
	No.	No.	No.	No.	No.	No.	No.	%
Number Reporting	8	3	10	2	18	5	23	100.0
-----								
Types of Personnel:								
Supervisor	6	1	4	2	10	3	13	56.4
Asst. Supervisor	2	-	-	-	2	-	2	8.7
Teacher Supervisor	1	-	6	-	6	-	7	30.4
Principal/Supervisor	1	-	-	-	1	-	1	4.4
Consultant	-	1	-	-	-	1	1	4.4
Co-ordinator	2	-	-	-	2	-	2	8.7
Sup't/Supervisor	-	1	-	-	-	1	1	4.4

### Summary

The relative newness of instrumental music programs in Alberta is reflected by the small number of instrumental music teachers. Seventy-

<sup>7</sup>The table indicates whether the school board does or does not have an instrumental music program.





six, or .49%, of the province's more than fifteen thousand teachers are teaching instrumental music. None of these teaches instrumental music full time. One-quarter, most of whom are employed by rural school boards, perform administrative duties. More than three-quarters have university degrees, usually a B.Ed. or a B.A. Fewer than one-fifth of the teachers hold a diploma in practical performance from a conservatory of music. Two-thirds of the music teachers hold professional teaching certificates. A similar number hold certificates which are permanent. There is no evidence that uncertified bandmasters teach school band classes nor that any teacher holds a Letter of Authority. Few of the teachers were teaching prior to 1950. Half have had less than five years of experience teaching instrumental music. Although they may transfer from school to school within a school system few teachers move once they are employed by a school board.

Except in the cities of Edmonton, Calgary, and Lethbridge, where teachers teach both band and string classes, few of the teachers feel qualified to teach strings. Only seven feel qualified to teach both band and string classes in the junior high grades and two both band and string classes in the senior high grades.

Fewer than a third of the teachers majored on any one of the brass, woodwind, or string instruments and slightly more than a third in piano. The teachers tend to perform on either piano, clarinet, saxophone or trumpet. Few are performers on string instruments other than the violin. Most of the teachers name a brass or woodwind instrument as their second or minor instrument. Most teachers are able to play more instruments at a first year level than the number of major and minor instruments they



play.

Thirteen school boards, of whom half are urban boards, will need twenty-five instrumental teachers in September, 1965. Edmonton and Calgary each need six teachers. Since the University of Alberta at Edmonton and Calgary is graduating a fewer number of music teachers than required, these school boards will have to recruit teachers from other teacher training institutions or other school boards.

Close to thirty per cent of the superintendents report that the music program is supervised. School systems which have instrumental music programs have the greatest number of supervisory personnel.





## CHAPTER V

### FINDINGS: INSTRUMENTAL MUSIC STUDENTS

This chapter, using the data from the third instrument, gives the number of students enrolled in instrumental music programs, the types of instruments played, and the type of class in which the students receive instruction. Further, it shows the number of students who receive co-curricular instruction in community bands and the number who receive instruction from private teachers on an instrument which is the same or different from that studied in school. The chapter concludes with a tabulation of the data related to the selection of students for the instrumental music class.

#### Instrumental Music Students

The present study shows that less than one-fifth of Alberta students attend a school in which there is an instrumental music program. On September 30, 1964, there were 349,167 students in Alberta schools<sup>1</sup> of whom 62,509 or 17.9 per cent were enrolled in schools represented in the study. Further, there were 143,900 secondary students in Alberta of whom 50,107 or 34.8 per cent are represented in the study. The 4,962<sup>2</sup> students enrolled in instrumental music classes (Table XIII), therefore,

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<sup>1</sup>200,520 elementary, 143,900 secondary (82,199 junior high and 61,701 senior high), and 4,747 Indian and Department of National Defence students.

<sup>2</sup>3,576 junior high school students: 1,241 senior high school students. These figures do not include the students enrolled in the instrumental music program at Western Canada High School, Calgary, for which no figures are available.



represent 3.4 per cent of all secondary school students, and 9.9 per cent of the 50,107 students enrolled in secondary schools having instrumental music programs. A further breakdown of the figures shows that 4.4 per cent of the junior high school and 2.0 per cent of senior high school students in Alberta were enrolled in instrumental music classes. Similarly, 16.0 per cent of the junior high and 4.4 per cent of the senior high school students enrolled in schools which had instrumental music programs were registered in these programs.

An analysis of Table XIII, which gives the number of students enrolled in the instrumental music classes in Alberta secondary schools, shows five significant findings. Firstly, there were more students enrolled in grade seven and eight instrumental classes than in any other grade or combination of grades. Secondly, there were ten times as many students enrolled in grade seven (first year of junior high) than there were in Music 30 (last year of senior high). Thirdly, there were almost three times as many students enrolled in junior high school instrumental classes as there were in senior high school instrumental classes. Fourthly, concert orchestra classes were found only in urban schools. Fifthly, few students were studying a string instrument and all but twenty of these were enrolled in urban schools.

As twelve instrumental music teachers did not return the questionnaire it was necessary to use the Form "A" cards to obtain the enrolment figures of schools not represented in the study. An analysis of these cards, however, gave only the number of students and the information that all 575 students were taught in band classes. The cards did not give the number of students playing an instrument of any particular choir. Table XIII





TABLE XIII

NUMBER OF STUDENTS ENROLLED, BY GRADE,  
IN ALL SECONDARY SCHOOL INSTRUMENTAL MUSIC CLASSES<sup>3</sup>

Grade	BAND			CONCERT ORCHESTRA			STRING ORCHESTRA			Total Enrol- ment
	Urban	Rural	Total	Urban	Rural	Total	Urban	Rural	Total	
7	1009	296	1305	135	-	135	249	10	259	1699
8	607	277	884	179	-	179	106	3	109	1172
9	301	251	552	121	-	121	30	2	32	705
<hr/>										
Total Jr.										
High	1917	824	2741	435	-	435	385	15	400	3576
<hr/>										
Music 10	416	185	601	55	-	55	73	3	76	732
" 20	172	102	274	48	-	48	17	2	19	341
" 30	93	49	142	11	-	11	15	-	15	168
<hr/>										
Total Sr.										
High	681	336	1017	114	-	114	105	5	110	1241
<hr/>										
Non-Graded	-	145	145	-	-	-	-	-	-	145
<hr/>										
Total	2598	1315	3913	549	-	549	490	20	510	4962
<hr/>										
Per cent of 4962	52.4	26.3	78.7	11.0	-	11.0	9.8	.5	10.3	100.0

<sup>3</sup> Numbers include enrolment figures taken from "Form A" cards for schools whose questionnaire was not returned.



which includes the enrolment figures from these cards, shows that most of the students were enrolled in urban schools and that grade seven urban students comprised one-fifth of the total instrumental students represented by the schools whose questionnaire was not returned.

Table XIV indicates that a majority of students received instruction on a brass or woodwind instrument while a minority received instruction on a string or percussion instrument. In the latter group the least number of students (276) were receiving instruction on a percussion instrument.

TABLE XIV

ENROLMENT OF INSTRUMENTAL MUSIC STUDENTS ACCORDING TO  
THE CHOIR IN WHICH THEY RECEIVED INSTRUCTION

CHOIR	URBAN	RURAL	TOTAL	
	No.	No.	No.	%
Strings	748	20	768	15.4
Brass	1,223	481	1,703	34.4
Woodwind	1,172	467	1,639	33.0
Percussion	182	94	276	5.6
Form "A" (Band)	312	263	575	11.6
Total	3,637	1,325	4,962	100.0





Table XV shows that 549 students were receiving instruction in concert (heterogeneous) orchestra classes in which both string and band instruments were taught. Data from the table reveals that both band and string students were fairly equally represented in these classes. It shows, also, that most of the students were enrolled in junior high school classes. Further, when data from this table is examined in conjunction with that of Table XIII it will be noted that 84.6 per cent of all instrumental students studied a band instrument and only 15.4 per cent studied a string instrument. Specifically, the 4,204 band students and 768 string students shows that few students study a string instrument in comparison to the number studying a band instrument.

Further, these two tables show that the percentage increase in the number of senior high band students since 1959 was far greater than the increase in string students. Lomnes, in his study,<sup>4</sup> found that there were 319 band students in the senior high schools while the present study shows 1,085. The corresponding number of senior high school students in 1959 was 219, and 556 in 1965. In addition, the total number of senior high instrumental students in 1959 was 538; in 1965 it was 1,241.

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<sup>4</sup>Lomnes, op. cit.



TABLE XV

ENROLMENT OF INSTRUMENTAL MUSIC STUDENTS IN ORCHESTRA CLASSES,  
ACCORDING TO GRADE, BAND, AND STRING GROUPING

GROUPING	GRADE 7	GRADE 8	GRADE 9	MUSIC 10	MUSIC 20	MUSIC 30	TOTAL	%
Strings	69	83	60	21	20	5	258	47.0
Band	66	96	61	34	28	6	291	53.0
Total	135	179	121	55	48	11	549	100.0

Conservatory and Community Band Students

The data collected in this survey indicate that instrumental class instruction does not deprive conservatory (private) teachers the opportunity of teaching potential music students. Of the 4,962 students registered in instrumental music classes close to ten per cent (514) had private lessons on the instrument they played in class while twelve per cent (615) studied on an instrument other than that studied in the instrumental music class. However, these figures cannot be considered reliable because a number of teachers either did not answer the question or stated an answer in percentages. In the latter case percentages were converted into numbers and included in the tabulation of the data.





At least 157 students receive academic credit for participation in community bands or orchestras. However, this figure cannot be considered reliable for three reasons: some teachers left the question unanswered; other teachers gave the number of students enrolled in the instrumental music classes while a small number of teachers used percentages rather than numbers. In the latter case percentages were converted into numbers and included in the tabulation of the data.

### Selection of Instrumental Music Students

The present study gathered data on three aspects of student selection. These were: whether all students who applied are admitted; the reasons which teachers give for not registering all students who applied; and the criteria used by these teachers in selecting their students. Replies from the teachers showed that there were almost as many schools which restricted the number of students admitted as there were which permitted all applicants to register. The teachers of thirty-six schools stated that every student who applied was accepted. (Two teachers stated that the policy would be changed in 1965-66.) In forty schools the teacher selected the students from among those who apply. (One teacher noted that in one grade in which few applied all were accepted while in another grade students were selected because more applied than could be accommodated.) In schools where registration was limited the three most common reasons given by the teachers were: insufficient instruments for every applicant (13); failure of students to meet entrance requirements (20); and only a certain number of students can be



accommodated in the classes held (16). Table XVI shows that music teachers in these schools selected their prospective students on the basis of teacher interview, academic record, results of teacher made or commercially prepared ear tests, a desire to have a balanced instrumentation in the class, I.Q. scores, ability to play an instrument other than the piano, student preference for a particular instrument, and the ability to play a piano.





TABLE XVI

## ITEMS USED IN THE SELECTION OF INSTRUMENTAL MUSIC STUDENTS

	URBAN	RURAL	TOTAL	
	No.	No.	No.	%
Number of Schools Represented	30	10	40	100.0
<u>SELECTION ITEM:</u>				
I.Q. Scores	6	3	9	22.5
Teacher Interview	14	7	21	51.0
Academic Record of Student	13	7	20	50.0
Commercial Tests:				
Seashore	9	-	9	22.5
Kwalasser	9	-	9	22.5
Conn	1	-	1	2.5
Teacher Made Ear Tests	8	4	12	27.0
Recommendation Of:				
Home-Room Teacher	2	4	6	15.0
Principal of the School	4	1	5	12.6
Music Supervisor	4	3	7	17.4
Ability to Play the Piano	7	1	8	20.0
Ability to Play an Instrument Other Than Piano	8	1	9	22.5
Teacher Desires a Balanced Instrumentation in the Band Or String Class	6	6	12	27.0
Natural Aptitude of Student	-	1	1	2.5
Availability of Instruments	-	1	1	2.5
Student Preference for a Particular Instrument	5	3	8	20.0



### Summary

There were 143,900 students registered in the secondary schools of Alberta in 1964-65. Slightly less than four per cent of these were enrolled in instrumental music classes. In secondary schools which had instrumental music programs, close to ten per cent of the students were enrolled in the music program. Sixteen per cent of the students were in junior high programs and close to five per cent in the senior high programs. Seventy-eight per cent of the instrumental students were taught in a band class; eleven per cent in a concert orchestra class; and ten per cent in a string class. Including those students who received instruction in a concert orchestra in which both band and string instruments were taught, eighty-five per cent were studying a band instrument and fifteen per cent a string instrument.

Close to ten per cent of the instrumental students also studied from private teachers on the instrument studied in school classes, while twelve per cent studied privately on an instrument they do not play in school classes. One hundred fifty-seven students received co-curricular instruction in community bands.

In thirty-seven schools the teachers stated that all students who apply for instrumental music instruction were enrolled. In forty schools the teachers limited the enrolment due to limited facilities and equipment, and because students failed to meet entrance requirements. In these schools the principal means of selecting the students were: academic record, teacher interview, results of commercial and teacher prepared ear tests, a desire by the teacher to have a balanced instrumentation in the class, I.Q. scores, ability to play an instrument other than the piano, student preference for an instrument, and the ability to play the piano.





## CHAPTER VI

### FINDINGS: INSTRUMENTAL MUSIC PROGRAMS IN ALBERTA SECONDARY SCHOOLS

This chapter, using data obtained from instruments one and three, names the factors which determined whether instrumental music was to be offered, and states when instrumental music programs were first scheduled in each school. Following this it describes the organization of the schools represented in the study, the types of instrumental music classes scheduled, and the scheduling of the instrumental music classes. Finally, it describes the curriculum and materials used by instrumental music teachers and analyzes the data relevant to the housing of instrumental music classes, the facilities and equipment provided, and the instruments used in the instrumental music classes.

#### Factors Which Determine Whether Instrumental Music is to be Offered

In 1965 thirty school systems<sup>1</sup> had instrumental music programs in their schools: fifty-one<sup>2</sup> had no program of instrumental music. The superintendents of these latter school systems gave the following as the five main reasons: lack of qualified teachers, lack of funds for instruments, lack of interest by the community, lack of interest by the school board, and lack of interest by the local schools<sup>3</sup> (Table XVII). The

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<sup>1</sup>19 rural, 11 urban.

<sup>2</sup>42 rural, 9 urban.

<sup>3</sup>Lomnes, op. cit., p.45. Lomnes stated: (1) lack of qualified teachers, (2) cost of instruments, (3) no training for this activity in junior high schools, (4) lack of support from school boards, and (5) students not interested.



lack of staff was most noticeable in rural schools where over half of the superintendents reported a lack of qualified staff to implement and maintain an instrumental music program. Further, close to one-third of all the superintendents reported a lack of funds.

One-quarter of the superintendents wrote in "other reasons". These included a lack of facilities, presence of an extra-curricular band, and the availability of either private teachers or a community band where children interested in instrumental music could learn to play an instrument.





TABLE XVII

FACTORS WHICH DETERMINED WHETHER INSTRUMENTAL MUSIC WAS TO BE  
SCHEDULED IN ALBERTA SECONDARY SCHOOLS

	URBAN	RURAL	TOTAL	
	No.	No.	No.	%
No. of Superintendents Reporting	9	42	51	100.0
-----				
Lack of:				
Interest by Local Schools	-	3	3	5.8
Interest by School Boards	1	4	5	9.8
Interest by Community	-	5	5	9.8
Funds for Instruments	2	12	14	27.4
Qualified Staff	3	25	28	54.9
-----				
Other Reasons	3	10	13	25.4
-----				
No Answer Given	1	5	6	11.7
-----				



When Instrumental Music Programs Were First Scheduled in Any Given School

It was noted in Chapter Four that the youthfulness of Alberta instrumental music programs is reflected in the relatively small number of instrumental music teachers in Alberta and the small number of them who have taught instrumental music prior to 1950. A further indication of this youthfulness is shown by the number of programs which have commenced since 1955. Only fourteen schools had instrumental music programs before then and only two before 1944. Further, close to one-fifth of the schools began an instrumental music program in September, 1964. In Edmonton, for example, six public schools instituted a program in September, 1964. Table XVIII shows the frequency of instrumental programs begun within certain periods of time.

TABLE XVIII

NUMBER OF INSTRUMENTAL PROGRAMS BEGUN WITHIN CERTAIN PERIODS OF TIME

	URBAN	RURAL	TOTAL	
	No.	No.	No.	%
1964-65	9	7	16	21.0
1960-63	23	7	30	39.6
1955-59	12	4	16	21.0
1950-54	5	4	9	11.8
1945-49	1	-	1	1.3
Before 1944	1	1	2	2.7
No Answer	2	-	2	2.7
Total	53	23	76	100.0





### Organization of Schools Represented in the Study

Five types of school organization are represented in the study. They are: elementary-junior high (grades I - IX), junior high (grades VII - IX), senior high (grades X - XII), junior-senior high (grades VII - XII), and elementary-junior-senior high (grades I - XII). Table XIX shows that rural schools tended to have the larger units with all grades housed in one building. Conversely, urban schools had fewer grades in one building.

TABLE XIX

NUMBER AND TYPE OF SCHOOLS WHICH SCHEDULED INSTRUMENTAL MUSIC CLASSES

	URBAN	RURAL	TOTAL	
	No.	No.	No.	%
Type of School:				
Elementary-Junior	16	3	19	22.1
Junior High	15	-	15	17.5
Senior High	16	1	17	19.7
Junior-Senior High	5	3	8	9.3
Elementary-Junior-Senior High	1	16	17	19.7
-----				
Form "A" Cards	5	5	10	11.7
-----				
Total	58	28	86	100.0



### Types of Instrumental Classes Scheduled

Eighty-six secondary schools in Alberta had curricular, co-curricular, or extra-curricular music classes. Seventy-six of these schools are represented by the questionnaires returned. Most of these latter schools had a band program. Specifically, fifty of the schools had only band classes; four only string classes; seven only concert orchestra classes. All of these latter schools were urban schools. Also, a breakdown of the figures for these fourteen schools shows that ten schools had a combination of band and string classes; one had a combination of band and concert orchestra classes; and three had all three types of instrumental music classes.

Table XX shows the number of schools which had a particular type or combination of types of instrumental music classes.





TABLE XX

NUMBER OF SCHOOLS WHICH HAD A PARTICULAR TYPE OR COMBINATION OF  
TYPES OF INSTRUMENTAL MUSIC CLASSES

	URBAN	RURAL	TOTAL	
	No.	No.	No.	%
Band Classes Only	28	22	50	65.8
String Classes Only	4	-	4	5.3
Concert Orchestra Classes Only	7	-	7	9.2
Combination of All Three Types	14	1	15	19.7
Total	53	23	76	100.0

#### Curricular, Co-Curricular, and Extra-Curricular Instrumental Music Classes

Table XXI shows that most music classes were either curricular or co-curricular. Specifically, in fifty schools (65.8 per cent) music classes were either curricular or co-curricular and students received academic credit for work completed. Ten schools (13.2 per cent) had only extra-curricular classes in which no credit was given while sixteen schools (21.0 per cent) had music classes which were a combination of all three class types. Including the schools which had a combination of curricular



TABLE XXI

NUMBER OF SCHOOLS WHICH HAD CURRICULAR, CO-CURRICULAR,  
EXTRA-CURRICULAR AND A COMBINATION OF ALL THREE CLASS TYPES

	URBAN	RURAL	TOTAL	
	No.	No.	No.	%
Credit (Curricular and Co-curricular)	40	10	50	65.8
Non-credit (Extra-curricular)	7	3	10	13.2
Credit and Non-credit	6	10	16	21.0
Total	53	23	76	100.0

and co-curricular or a combination of all three class types, there were fifty-three (80.5 per cent) schools which had curricular classes (Table XXII). This percentage is in line with the findings of an American study made in 1962 in which 80.5 per cent of the band and 82.3 per cent of the orchestra classes were curricular.<sup>4</sup> In several of the junior-senior high schools the junior high classes were extra-curricular while the

<sup>4</sup>National Education Association. Music and Art in the Public Schools. Research Monograph M-3. Music Educators National Conference, August, 1963.





senior high classes are curricular.

Fewer than fifteen per cent of the schools scheduled co-curricular classes. Of these, four rural schools had the classes on a Saturday morning or in the evening. The replies from the teachers in these latter schools indicate that the band meets for a two or three hour rehearsal one evening each week. This allows students from any grade in the junior and senior high schools to be registered in a junior, intermediate, or senior band, depending on the playing ability of the student.

Tables XXII and XXIII show the number of curricular, co-curricular, and extra-curricular classes which were held during specific times of the day. Table XXII shows that 80.5 per cent of the schools had curricular music classes while the remainder of schools had co-curricular classes which were scheduled out of normal school hours and for which credit was given. The largest number of co-curricular classes were held after school or at noon.



TABLE XXII

NUMBER OF SCHOOLS HAVING CURRICULAR AND CO-CURRICULAR  
CLASSES WHICH WERE HELD DURING SPECIFIC TIMES OF THE DAY

	URBAN	RURAL	TOTAL	
	No.	No.	No.	%
No. of Schools Reporting	46	20	66	100.0
Time Scheduled:				
In The School Time Table	44	9	53	80.5
During Noon Hours	8	1	9	13.6
Before School	3	-	3	4.6
After School	1	9	10	15.0
Other: Evenings, Saturdays	-	4	4	6.1

Conversely, Table XXIII shows that one-third of the schools had extra-curricular instrumental classes in the school time table for which no credit was given.





TABLE XXIII

NUMBER OF SCHOOLS HAVING EXTRA-CURRICULAR CLASSES  
WHICH WERE HELD DURING SPECIFIC TIMES OF THE DAY

	URBAN	RURAL	TOTAL	
	No.	No.	No.	%
No. of Schools Reporting	13	13	26	100.0
Time Scheduled:				
In the School Time Table	4	5	9	34.5
During Noon Hours	9	2	11	42.5
Before School	5	1	6	23.0
After School	5	6	11	42.5
Other: Evenings & Saturdays	-	2	2	7.7

Table XXIV shows the number of schools having band, string, like-instrument or private supplementary instruction which was given during specific times of the day.

Thirty-five teachers reported that such co-curricular instruction, taught in an individual lesson or a small class, supplemented the curricular programs. Fewer than half of these teachers gave the instruction before school; two-thirds at noon; fewer than two-fifths after school;



and slightly more than one-tenth in the evenings or weekends. In twenty-one schools the instruction was given in band classes; in four, string classes. One had like-instrument classes. Of interest, however, is the finding that sixteen teachers gave individual supplementary instruction to their students.

TABLE XXIV

NUMBER OF SCHOOLS HAVING BAND, STRING, LIKE-INSTRUMENT OR  
PRIVATE SUPPLEMENTARY INSTRUCTION WHICH WAS GIVEN  
DURING SPECIFIC TIMES OF THE DAY

	URBAN	RURAL	TOTAL	
	No.	No.	No.	%
Number Reporting	28	7	35	100.0
Time Scheduled:				
Before School	13	1	14	40.0
During Noon Hours	20	2	22	68.6
After School	10	3	13	37.1
Evenings or Weekends	1	3	4	11.4
Type of Instruction:				
Band	15	6	21	60.0
String	4	-	4	11.4
Like-Instrument	-	1	1	2.9
Private	15	1	16	45.7





### Number of Periods and Minutes Per Week of Instruction

A comparison of the data obtained in this study with that published by the Music Educators National Conference<sup>5</sup> shows that the number of minutes usually allotted to each meeting of the band or orchestra class was much lower in Alberta schools than that provided by American schools. More than half of the latter have music periods which are in excess of fifty-five minutes whereas only three per cent of Alberta teachers report that this amount of time was given to each beginning class. Table XXV shows a comparison of the MENC data with that obtained in this study.

TABLE XXV

#### A COMPARISON OF PERIOD LENGTHS BETWEEN AMERICAN AND ALBERTA SCHOOLS

No. of Minutes Per Period of Instruction	Percentage of American Schools Reporting		Percentage of Alberta Schools Reporting
	Band Class	Orchestra Class	Band and String Classes
65 plus	7.0	5.7	Nil
60 - 64	15.4	13.1	Nil
55 - 59	29.9	24.3	2.8
50 - 54	16.0	18.6	} 36.2
45 - 49	17.1	18.8	
40 - 44	11.6	17.6	31.6
35 - 39	3.0	1.9	24.3
28 - 34	Nil	Nil	5.1
Total	100.0	100.0	100.0

<sup>5</sup>Ibid.,



At the same time, students in American schools usually had a daily lesson and received, on the average, two hundred minutes of instruction per week in curricular or co-curricular classes.<sup>6</sup> Alberta students were less fortunate. Specifically, few Alberta junior high school students received 188 minutes per week of music instruction which is the maximum suggested by the Department of Education.<sup>7,8</sup> Data from the present study (Table XXVII) indicates that rural schools tended to schedule a seven period day in which each period was forty to forty-four minutes in length.<sup>9</sup> As Table XXVI shows these schools usually scheduled two to four periods of instrumental music weekly, the data from these tables would seem to indicate the majority of rural students received not less than eighty minutes nor more than 176 minutes per week of instruction. Similarly, as urban schools tended to either schedule a six period day (forty-five to fifty-four minutes per period) or an eight period day (thirty-five to thirty-nine minutes per period) and as Table XXVI shows also that these schools usually scheduled two to four periods of instrumental music weekly

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<sup>6</sup>Ibid.,

<sup>7</sup>Junior High School Handbook. Department of Education, Province of Alberta: Edmonton, 1962, p.7.

<sup>8</sup>This study shows that the senior high schools met the requirements of the Department of Education. These are: a minimum of three credits and a maximum of five credits of instruction per week with each credit equivalent to one thirty-seven minute period of instruction.

<sup>9</sup>Some junior high schools had a six period, fifty minute day; some a seven period, forty-three minute day; while others had the traditional eight period, thirty-seven minute day.







the data would seem to indicate that the majority of urban students received not less than ninety minutes and not more than 216 minutes per week on a six period day, or not less than seventy minutes nor more than 156 minutes per week on an eight period day.

TABLE XXVI

## NUMBER OF INSTRUMENTAL PERIODS SCHEDULED WEEKLY BY ALBERTA SCHOOLS

GRADE	NO. OF PERIODS	URBAN	RURAL	TOTAL
VII	1 per week	3	1	4
	2 - 4	29	12	41
	5 plus	1	3	4
	No Answer	3	2	5
VIII	1 per week	2	1	3
	2 - 4	24	13	37
	5 plus	1	3	4
	No Answer	-	2	2
IX	1 per week	2	1	3
	2 - 4	18	13	31
	5 plus	1	3	4
	No Answer	-	2	2
X ("Music 10")	1 per week	1	-	1
	2 - 4	7	10	17
	5 plus	12	3	15
	No Answer	1	2	3
XI ("Music 20")	1 per week	1	-	1
	2 - 4	7	4	11
	5 plus	9	3	12
	No Answer	1	2	3
XII ("Music 30")	1 per week	1	-	1
	2 - 4	3	2	5
	5 plus	7	2	9
	No Answer	-	2	2



TABLE XXVII

NUMBER OF CLASSES HAVING A SPECIFIC DURATION OF TIME  
PER PERIOD OF INSTRUCTION

DURATION OF PERIOD	U R B A N						R U R A L					
	Grade			Course:Music			Grade			Course:Music		
	7	8	9	10	20	30	7	8	9	10	20	30
61 minutes and over	-	-	-	-	-	-	-	-	-	-	-	-
55 - 60 minutes	1	1	-	-	-	-	1	1	1	-	-	-
45 - 54 minutes	13	11	8	10	10	6	1	1	1	1	1	1
40 - 44 minutes	4	3	3	7	6	4	7	7	7	3	3	2
35 - 39 minutes	11	11	7	3	2	1	2	2	2	1	1	-
28 - 34 minutes	3	2	1	1	1	-	-	-	-	1	-	-
Evenings	-	-	-	-	-	-	5	7	7	8	3	1

#### Performing Instrumental Organizations

Students who received their basic instruction in a class situation also received ensemble experience and an opportunity to become a member of a performing organization which, in many instances, was the outcome of the beginning instrumental music class. Even though the study shows that most instrumental music classes performed before an audience, only





fifty-nine schools had such separate performing organizations (Table XXVIII). Of these, fifty-one had organizations which were synonymous with the instrumental music classes, and were an outcome of the school music program (Table XXIX). In seventeen schools there were no separate performing organizations. However, in fourteen of these the instrumental music classes performed at school concerts, student programs, etc. (Of the remaining three, one school had no performing organization and the music classes made no public appearances; in two schools the teacher did not reply to the question in the survey.)

In order of frequency, the first year, intermediate, and senior concert bands were the most common type of performing organization. String and concert orchestras were in the minority. However, as compared to the twelve first-year string orchestras, the eight senior and five intermediate string orchestras indicate that there was an increased interest in string classes. At the same time the number of small performing groups such as trios, quartets, etc., should be noted (Table XXVIII). Some of the teachers indicated that these groups were part of the larger organizations but met on weekends and evenings at the home of the teacher.



TABLE XXVIII

NUMBER AND TYPE OF  
PERFORMING ORGANIZATIONS IN ALBERTA SCHOOLS

	URBAN	RURAL	TOTAL	
	No.	No.	No.	%
No. of Schools Reporting	43	16	59	100.0
<u>TYPE OF ORGANIZATION:</u>				
Senior Concert Band	14	9	23	39.0
Intermediate Concert Band	13	10	23	39.0
Junior (First Year) Concert Band	22	7	29	48.5
Stage Band (Dance Band)	12	3	15	25.5
Marching Band	5	9	14	23.5
Senior Orchestra	7	1	8	13.6
Intermediate Orchestra	4	1	5	8.5
Junior (First Year) Orchestra	12	-	12	20.5
Small Performing Groups	13	5	18	30.5





TABLE XXIX

NUMBER OF PERFORMING ORGANIZATIONS WHICH WERE SYNONOMOUS WITH  
INSTRUMENTAL CLASSES, EITHER CURRICULAR, CO-CURRICULAR,  
EXTRA-CURRICULAR, OR A COMBINATION OF ALL THREE CLASS TYPES

TYPE OF CLASS	URBAN	RURAL	TOTAL	
	No.	No.	No.	%
Curricular / Co-curricular	29	10	39	76.5
Extra-curricular	4	3	7	13.7
Combination of all Three Types	2	3	5	9.8
Total	35	16	51	100.0

#### Curriculum Guides and Method Books Used in Alberta Schools

The Department of Education has three curriculum guides for music which set forth aims, objectives, resource material, and, in the case of choral programs, the course content for Alberta elementary, junior high, and senior high music programs.<sup>10</sup> Although their use is not compulsory

<sup>10</sup>Interim Bulletin 2D, Elementary School Music, 1961: Junior High School Curriculum Guide for Music, 1955; and Senior High School Curriculum Guide for Music, 1959.



they have been prepared by the curriculum committees of the Department of Education in order that Alberta music programs might have a certain amount of uniformity. This has not been so, however. In a number of school systems music teachers and supervisors have prepared a program suited to their particular needs, while in others the teacher prepared his own program. Specifically, except for four teachers who did not answer this particular part of the questionnaire, twenty-three of the seventy-six teachers used a written curriculum and, of these, only six used the Department of Education curriculum guide. Seven teachers used a curriculum prepared by their school board.

One reason why supervisors and junior high teachers did not use the provincial curriculum guide was that, having been prepared in 1955 when there were few curricular instrumental music programs, it is out of date. Further, of its thirty-eight pages only five are devoted to instrumental music. These discuss the aims of the program, teacher qualifications, financing, procedures for organizing instrumental classes, method and repertoire books, and a plan for a balanced band instrumentation. Not covered are the following aspects of the instrumental program: content material to be taught---scales, arpeggios, etc.; techniques to be taught---vibrato, slurring, staccato, etc.; the class types recommended for the successful teaching of all instruments; and the standards to be attained by the students at each grade level. Therefore, because there is no uniformity in Alberta instrumental music programs the standard of instruction varies between schools in a school system; between urban and rural schools; and between schools where the program is planned and those schools where the teacher chooses a method book and follows it cover to cover without setting out any long or short range objectives for





his students to attain.

The study found that, in the teaching of beginning classes, Alberta teachers used a variety of method books. The most frequently used band method books were: Belwin Elementary and Intermediate Band Method books (Weber),<sup>11</sup> Easy Steps to the Band (Taylor),<sup>12</sup> Band Fundamentals (Taylor),<sup>13</sup> Boosey and Hawkes Band Method (Skornicka and Bergheim),<sup>14</sup> and Tune A Day (Herfurth and Stuart).<sup>15</sup> The most frequently used string method books were: Finger Patterns (Bornoff),<sup>16</sup> Easy Steps to the Orchestra (Keller and Taylor),<sup>17</sup> and the World of Music (Richter, Rebmann, Revelli)<sup>18</sup> (Appendix E).

#### Music Rooms

The present study reveals that twenty-three of the Alberta secondary

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<sup>11</sup>Fred Weber. Belwin (Elementary and Intermediate) Band Method Book. New York: Belwin Inc., 1945.

<sup>12</sup>Maurice D. Taylor. Easy Steps to the Band. New York: Mills Music Inc., 1960.

<sup>13</sup>Maurice D. Taylor. Band Fundamentals. New York: Mills Music Inc., 1960.

<sup>14</sup>Joseph Skornicka and Joseph Bergheim. Boosey and Hawkes Band Method. Toronto: Boosey and Hawkes Company, 1964.

<sup>15</sup>Paul Herfurth and Hugh M. Stuart. A Tune A Day. Boston: The Boston Music Company, 1953.

<sup>16</sup>George Bornoff. Finger Patterns (For Violin, Viola, Violoncello and Bass Viol). Toronto: Gordon V. Thompson Limited, 1964.

<sup>17</sup>Marjorie Keller and Maurice D. Taylor. Easy Steps to the Orchestra. Mills Music Inc., 1951.

<sup>18</sup>Charles Richter, Victor Rebmann and William Revelli. World of Music. New York: F. Kalmus, Publisher of Music, 1939.



schools which had instrumental music programs had specially designed music rooms. This figure does not, however, show how well equipped or how acoustically designed these rooms were. It only reveals that in the opinion of the music teacher the room is designated as a music room. Twenty-one of these are in urban schools while only two are in rural schools. A little more than half of the instrumental classes are housed in classrooms, all purpose rooms, portable annexes, auditorium stages, and in rooms designated for other subject areas. In this latter category are unused industrial arts rooms, a quonset hut, a former science room, gym office and supply rooms, and in one community the "Elks Hall" down the street from the school. All eight portable classrooms are in the Edmonton Public School District. This information is contained in Table XXX.

Although only forty-three teachers answered the question relating to the use of music rooms, the data obtained from their replies reveals that in twenty-two schools other teachers teach music and other subjects in the instrumental music classroom. In three schools the instrumental music teacher teaches other subjects in the music room. In order of frequency, the classes, other than music, taught by the music and other teachers were: academic, fine arts, physical education, and audio visual. In one school the music room was used as a lunch room.







TABLE XXX

## NUMBER AND TYPES OF ROOMS USED TO TEACH INSTRUMENTAL MUSIC

TYPE OF ROOM	URBAN	RURAL	TOTAL	
	No.	No.	No.	%
Specially built music room	21	2	23	30.5
Regular classroom	7	1	8	10.5
Playroom	1	1	2	2.6
All purpose room	4	4	8	10.5
Former library	-	-	-	-
Present library	-	1	1	1.3
Portable building or annex	8	-	8	10.5
Basement room	2	-	2	2.6
Cafeteria	1	-	1	1.3
Auditorium stage	2	7	9	11.9
Combined auditorium / gymnasium	-	2	2	2.6
Auditorium	1 *	-	1	1.3
Gymnasium	2	1	3	3.9
Other areas	4 **	4 ***	8	10.5
Total	53	23	76	100.0

\* Music school had a choice of the auditorium or the auditorium stage.

\*\* Areas used: Former Industrial Arts Shop (2 schools); former science room; gym office, and supply rooms.

\*\*\* Areas used: Elks Hall; Industrial Arts Shop (2 schools); Quonset Hut.



### Facilities and Equipment in Alberta Music Rooms

Two areas of music education studied by the Music Educators National Conference in 1962<sup>19</sup> were the facilities and equipment items available for music instruction in American secondary schools. The question designed to obtain data for this survey listed eight items of equipment which were considered to be a necessity in each music classroom. In the present study this list was expanded to seventeen items. In addition, provision was made on the questionnaire for teachers to indicate the number of certain selected items their schools possessed. These included the number of risers, record players, tape recorders, practice rooms, storage rooms, storage cupboards, music storage cabinets, and pianos. All teachers indicated whether these items were present in their school. However, because few teachers showed how many of each there were in the school, no tabulation was made of the number available in the province. Instead, the frequency of schools having each particular item of equipment has been compiled and the data summarized in Table XXXI.

Although one would expect that all music rooms would be equipped with a piano, storage areas, record players, tape recorder, blackboards and bulletin boards, the data showed that some schools possessed none of these and that only nine of the seventeen items received more than a fifty per cent frequency. Storage space for instruments and music was lacking in a large number of schools and only a third of the schools had practice rooms which are an essential and desirable feature of all music rooms. However, eleven per cent of the schools had strobotuners, fourteen per

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<sup>19</sup> National Education Association: op. cit.,





cent had grand pianos, nine per cent had an organ, and sixteen per cent had a teacher's office. Although these items may seem to be "luxuries" they do, in fact, merit inclusion in the music classroom if school programs are to effectively fulfill their role in the overall school program. This data is shown in Table XXXI.



TABLE XXXI

NUMBER OF SCHOOLS WHICH HAVE CERTAIN FACILITIES AND  
EQUIPMENT ITEMS AVAILABLE FOR USE IN THE MUSIC CLASSROOM

	URBAN	RURAL	TOTAL	
	No.	No.	No.	%
No. Reporting	53	22	75	98.7
-----				
TYPE OF FACILITY AND EQUIPMENT:				
Risers for Performing Groups	30	8	38	50.0
Record Players	52	21	73	96.1
Tape Recorder	44	13	57	75.0
Strobotuner	9	-	9	11.8
Blackboards	48	17	65	85.5
Practice Rooms	17	8	25	32.9
Storage Rooms	32	14	46	60.5
Storage Cupboards	39	14	53	69.7
Music Storage Cabinets	29	7	36	47.4
Music Storage Cupboards	27	5	32	42.1
Music Teacher's Office	9	4	13	16.1
Upright Piano	49	20	69	90.8
Grand Piano	8	3	11	14.5
Organ	3	4	7	9.2
Bulletin Boards	40	11	51	67.1
Magazine Racks	9	5	14	18.4
Record Library	38	12	50	65.8





The study also included data on the type of chairs that were used in the instrumental music classrooms. The replies from the teachers show that few schools had "drop-arm" chairs. This type of chair has attached to a folding chair an "arm" which drops down to one side. Made for both right and left-handed students, they are invaluable in the music classroom. When the arm is up, the chair can be used for writing notes, when it is lowered, the chair can be used by an instrumental music student. Thus, an instrumental classroom can be converted for use as a standard classroom in a minimum of time and can be used to teach a multiplicity of subjects. Also, the study shows that more than half of the schools used stacking chairs or folding chairs. Twelve schools had both classroom desks and chairs in the music room and the teacher moved the desks aside before putting the stacking or folding chairs in place. The remaining five schools had the students sit in or on top of regular classroom desks. Table XXXII shows the number of schools using desks, stacking chairs, folding chairs, and drop-arm chairs.<sup>20</sup>

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<sup>20</sup>The total number of schools represented in the data is greater than seventy-six because twelve teachers report that their music rooms have two types of chairs or desks.



TABLE XXXII

NUMBER OF MUSIC ROOMS HAVING DESKS, STACKING CHAIRS,  
FOLDING CHAIRS, AND DROP-ARM CHAIRS

	URBAN	RURAL	TOTAL	
	No.	No.	No.	%
No. of Schools Reporting	53	23	76	100.0
-----				
TYPE OF DESK OR CHAIR:				
Regular Classroom Desks	13	4	17	22.5
Stacking Chairs	35	13	48	63.2
Folding Chairs	4	7	11	14.6
"Drop-Arm" Chairs	10	-	10	13.1
Classroom Desks and Other Types of Chairs	9	3	12	15.8

If proper maintenance and repairs are to be carried out it is desirable that the person responsible have access to a repair kit, a sink (with hot and cold water), a gas outlet (a bunsen burner or its equivalent), and an air outlet. Many teachers do their own repairs primarily because repairs are costly and the instrument is out of service for a much longer period of time when a repairman does the work, and because the few





professional repairmen available are established in the larger cities. Although the study undertook to ascertain the extent to which facilities for repairing instruments were accessible to instrumental music teachers, no conclusive findings could be made because only thirty-four of the seventy-six teachers replied to all or part of the question. However, the replies received show that at least twenty teachers had access to a repair kit, and that thirteen rooms had a sink, five a gas outlet, and one an air outlet.

#### Provision for Instruments in the Music Programs

Alberta school boards have three courses to follow in providing instruments to students. They may provide an instrument for each student; provide enough instruments for two or more students to share; or they may ask the students to buy their own instruments and from school funds purchase the larger, more expensive, and less common instruments. The plan followed depends on funds available for the instrumental music program and on the current policy of the board. School boards which undertake to supply an instrument to every student or supply an instrument on a "shared" basis lend the instrument to the student involved with or without a rental fee. In Edmonton, for example, no rental fee is charged: in Calgary students pay a small rental fee. Generally speaking, school boards pay for the repairs and maintenance of all instruments owned by them. In places where there is a rental fee, the fee will offset, to a degree, money spent on repairs. In school systems which ask the students to provide their instrument there exists the danger that the class will never have



the benefit of the larger, uncommon and more expensive instruments. Unless the board supplies these the band or orchestra may do without unless they are bought from money raised through school concerts, donations, or community and school fund raising efforts. Thus, those schools which have a school board whose policy is to supply all instruments are assured that their instrument requirements are adequate to provide a balanced concert organization.

Table XXXIII shows that in close to three-quarters of the schools more than half of the instruments were owned by the school board. Included are thirty schools whose instruments were wholly school board owned and twenty-six schools where school board ownership was more than half. Even in these latter schools a number of teachers pointed out that the board's policy was to provide the instruments but that, technically, not all instruments were owned by the school board because some students wished to purchase their own instruments or make use of an instrument owned by the family. Some teachers report that the instruments were purchased jointly by the board and by the school. In several rural schools the teachers mentioned that when students receive co-curricular instruction during the evening the instruments were provided by the community rather than by the school board or local school. In only forty-four of the schools were sufficient instruments available so that every student had an instrument of his own. Seven schools which had band programs provided duplicate mouthpieces when instruments were shared. In several schools the use of a mouthwash antiseptic was encouraged by music teachers when duplicate mouthpieces were not provided.





TABLE XXXIII

NUMBER OF ALBERTA SCHOOLS WHOSE INSTRUMENTS  
WERE ALL SCHOOL OWNED, ALL STUDENT OWNED, MORE THAN HALF SCHOOL OWNED,  
OR LESS THAN HALF SCHOOL OWNED

TYPE OF OWNERSHIP	URBAN	RURAL	TOTAL	
	No.	No.	No.	%
All School Owned	25	5	30	39.5
All Student Owned	-	1	1	1.3
More Than Half School Owned	22	4	26	34.2
Less Than Half School Owned	5	13	18	23.7
No Answer Given	1	-	1	1.3
Total	53	23	76	100.0

### Summary

In thirty of the eighty-one Alberta school systems there were eighty-six schools with instrumental music programs which were taught by seventy-six teachers. Few of these programs were started prior to 1955, although one-fifth were instituted in September, 1964. In systems where no program existed the superintendents gave a number of reasons



for not having a program. In order of frequency, they were: lack of qualified teachers, lack of funds for instruments, lack of interest by the community, lack of interest by the school board, and lack of interest by the local school.

Eighty per cent of the instrumental classes were curricular. In urban schools the instruction tended to be curricular: in rural schools it tended to be extra-curricular. In all systems the curricular instruction was supplemented with co-curricular instruction. This instruction was given in band classes before or after school, at noon, or in the evenings.

The study shows that the number of minutes usually allotted to each meeting of the band or orchestra class was much lower in Alberta Schools than that provided by American schools. Only three per cent of the Alberta schools had music periods which were in excess of fifty-five minutes whereas more than half of the American schools, as reported in a study made by the Music Educators National Conference in 1962, had music periods which were in excess of fifty-five minutes. Further, few of the junior high curricular classes were given 188 minutes of weekly instruction which is the maximum recommended by the Department of Education. In the senior high schools a minimum of three periods or a maximum of five periods of instruction was given weekly.

An outcome of the instrumental classes is the performing organization. The most common type was the concert band. String and concert orchestras were in the minority. However, there seems to be an increased interest in first-year string orchestras. Of interest, too, was the finding that eighteen schools had small ensemble groups which performed.





Only in six schools did the teachers use the provincial curriculum guides in planning a program for their instrumental classes. However, twenty-three teachers used a written curriculum prepared by the school system. Seven teachers prepared their own program.

A majority of Alberta instrumental music classes were being held in rooms and areas of the school plant which had not been designed for music instruction. Fewer than half of the urban districts had made any attempt to provide specially designed music rooms. In close to three-quarters of the schools more than half of the instruments were owned by the school board. Thirty school systems owned all their instruments; in twenty-six school systems more than half of the instruments were owned by the school board with the remainder owned by the students, local school, or community band organizations. Although most schools had sufficient instruments, some lacked instructional equipment essential for the teaching of a successful instrumental program. Specifically, these items were pianos, tape recorders, record players, and record libraries, blackboards, and storage areas. Few schools had "drop-arm" music chairs which allow the music room to be converted into a standard classroom, in spite of the fact that most music rooms were used to teach other subjects. In addition, a number of teachers moved classroom desks from the music room in order to set the room up for an instrumental music class. Lastly, few teachers had the equipment necessary to do even the smallest repair and maintenance work on the instruments.



## CHAPTER VII

### SUMMARY OF PURPOSES, PROCEDURES, DATA AND RECOMMENDATIONS

#### I. SUMMARY OF PURPOSES AND PROCEDURES

Chapter One gave a statement of the problem, showed the need for the study, defined the limitations of the study, summarized the design of the study, and concluded by defining the terms used.

Specifically, the basic purpose of this study was to examine the state of beginning instruction in instrumental music in Alberta secondary schools during 1964-65 in order to compare Alberta administrative and methodical practices in this subject with those employed elsewhere and those advocated by music educators in the literature of music education. To accomplish this purpose data were collected on the extent to which instrumental instruction was given in band, string, and concert orchestra classes or by individual instruction; whether such instruction was curricular, co-curricular, or extra-curricular; whether performing groups were synonymous with curricular instruction; the selection and admission of students to instrumental music classes; the assignment of instruments; the method and technique books used to teach beginning classes. Further, information was collected concerning the number of instrumental teachers, students, bands and orchestras; the professional background of each instrumental teacher; the extent to which there was a shortage of instrumental teachers and instruments; the factors which determined whether instrumental music was to be scheduled by a school board; the ownership of instruments; the granting of "credits" for membership in school organizations; the number of students enrolled in instrumental music classes







who took private lessons from conservatory teachers on an instrument which was (a) the same as or (b) different from that studied at school; and, lastly, the facilities provided by school boards for the teaching and rehearsing of bands and orchestras.

Chapter Two, "Studies and Papers Related to the Teaching of Instrumental Music Classes," presented a review of literature which was related to the purposes of the study. With a review of the literature there was included a discussion pertaining to the teaching of instrumental music students in a heterogeneous or homogeneous class, and the advantages and disadvantages of private and class instruction. In addition, there was presented a history of instrumental class instruction in the United States, and a review of instrumental music programs in other Canadian provinces. The data for the section on Canadian programs was obtained in January, 1964, from replies to a letter sent to all provincial departments of education and to music supervisors in selected Canadian cities.

Chapter Three, "Design of the Study," outlined the research procedures used. Three survey instruments were prepared in order to collect the information needed for the study. One questionnaire was sent to eighty-one Alberta school superintendents and two were sent to one hundred teachers. The superintendent's questionnaire was designed to give the reasons why instrumental music was not taught in some schools; the number of additional instrumental music teachers that would be required in September, 1965; the financial incentives offered by school boards to music education students and teachers for the purpose of completing a university music education program; and the names of supervisors of music, assistant supervisors of music, and instrumental music teachers employed



by the school board.

Of the two questionnaires sent to Alberta instrumental teachers one was designed to collect information about the teacher's professional background and the second about the school's music program. This latter questionnaire returned information on the amount of supplementary instruction given to students; the number of periods of instrumental instruction per week; the duration (in minutes) of each period; the enrolment of instrumental classes; the instruments used by the students; the curriculum and materials used to teach the classes; the selection of students; the type of music room provided; the subjects other than music taught in the music room; and the facilities and equipment provided for the teaching of instrumental music classes.

The data were divided into two groups: urban or district schools and rural schools, comprised of one private school and schools in divisions and counties. This was done in order that the instrumental music programs in rural and urban areas might be compared. The data from each completed questionnaire were coded, punched on data analysis cards and sorted according to the four groups. In addition, large summary sheets were prepared. A summary of the data was prepared and sent to each superintendent and teacher who requested a summary. Replies were received from one hundred per cent of the school superintendents; 84.2 per cent of the seventy-six instrumental music teachers; and 88.4 per cent of the eighty-six schools which have instrumental music programs. This compares favorably with an 81.6 per cent gross return and a 73.6 net return of usable replies in a similar study by the Music Educators National Conference, in 1962.<sup>1</sup>

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<sup>1</sup>National Education Association: op. cit., (In this investigation questionnaires were sent in February, 1962, to a random sample of 948 American secondary schools.)







## II. SUMMARY OF FINDINGS AND IMPLICATIONS

### CHAPTER IV: INSTRUMENTAL MUSIC TEACHERS

Instrumental Music Teachers. The relative newness of instrumental music programs in Alberta is reflected in the small number of instrumental teachers employed and by the absence of full time instrumental music teachers. Seventy-six of the province's more than fifteen thousand teachers are teaching instrumental music. Including a third who divide their time between the junior and senior high grades, close to three-quarters teach in the junior high grades and more than half in the senior high grades. One-quarter, most of whom are employed by rural school boards, perform administrative duties in addition to teaching music. Half of the teachers teach subjects other than instrumental or choral music. In most cases these are academic subjects.

Teacher Education. Since 1944 Alberta's teacher education program (including the training of school music teachers) has been the responsibility of the Faculty of Education, University of Alberta. At present two routes in the program are offered to music students who are to teach school music. There is a five year program in which the student is granted a B.A. (Music) or a B.Mus. along with the B.Ed.; and there is the four year B.Ed. program. Certification is granted by the Department of Education when a student in the former program has completed six courses towards a B.Ed. degree and in the latter program when two years of teacher education has been completed. The study shows that more than three-quarters of the music teachers have university degrees, usually a B.Ed. or a B.A. There are three teachers who have a B.Sc., three a M.Mus.Ed.,



two a Bachelor of Pedagogy, and one a B.Mus.Ed.

As fewer than one-fifth of the teachers have a diploma in practical performance from a conservatory school, it would seem that conservatory teachers are not taking university education which leads to certification. It would further indicate that few high school graduates possessing music diplomas are combining their instrumental musicianship with a career in teaching school music. Conceivably, instrumental music programs might be better taught if the teacher had recognized qualifications on an instrument.

Teacher Certification. All instrumental music teachers in Alberta have a valid teaching certificate, either interim or permanent, which is issued upon completion of two years study in the Faculty of Education. Sixty-six per cent of the teachers have professional certificates, eleven per cent Standard "E" or Standard "S", and seven per cent Junior "E". Although the majority of the teachers have certificates which are permanent, over a quarter have interim certificates. This would indicate that these teachers have taught for two years or less.

Teaching Experience. The youthfulness of Alberta instrumental music programs is also shown by the fact that three-quarters of the teachers have taught for less than fourteen years. While there are three teachers (four per cent) with over fifteen years of experience, ten per cent of the teachers have had no previous teaching experience. For nineteen per cent this is their first year of teaching instrumental music.

The study indicates that few teachers move once they are employed by a school board although some may move from school to school within a school system. This is desirable because growth and continuity in a







school music program are often lost when there have been several teachers directing the program within the space of a few years.

In spite of their ability to perform on an instrument and teach school instrumental music classes only a quarter of the teachers teach private lessons. That this small number of teachers teach private lessons may be due to the demands made by the school music classes on the teachers' after school hours. It may also be an indication that salaries are sufficiently high to make private teaching unnecessary.

Music Class Types Which Instrumental Music Teachers Feel Best Qualified to Teach. Although the majority of teachers feel qualified to teach band instruments, only one out of sixteen rural teachers replying feels he can successfully teach a string instrument. Even in the urban schools fewer than a third feel qualified to teach junior high string classes, and an even smaller number to teach senior high string classes. It is evident, therefore, that if string instruction is to progress at a rate comparable to that of bands more emphasis will have to be placed on the establishment of string programs, particularly in the rural areas. At the same time more teachers capable of teaching string instruments will have to be graduated by the Faculty of Education.

Types of Instruments Played by Instrumental Music Teachers. Fewer than a third of the teachers majored on any one of the brass, woodwind, or string instruments, and slightly more than a third in pianoforte. Specifically, the teachers tended to be performers on either the piano, violin, clarinet, saxophone, or trumpet. Most of the teachers named a brass or woodwind instrument as their second or minor instrument.





First Year Instruments Played by Alberta Instrumental Music Teachers.

Most of the teachers were able to play more instruments at a first year level than the number of major and minor instruments they played. This is desirable because an instrumental music teacher should be proficient on a minimum of one instrument from each choir if he is to teach a band or string class. Furthermore, if he is able to perform first year material he is better able to demonstrate the various techniques required by each instrument. This is particularly important in the first year of instruction where either good or bad playing habits are acquired by the student.

One may also conclude from an analysis of the data that brass instruments are either easier to learn or have the most in common because almost half of the teachers indicated that they could perform on all of them. The number who played all string or woodwind instruments was considerably lower and an even fewer number played percussion instruments well enough to demonstrate to a first year band class. Generally speaking, these teachers were the ones who named the percussion as their minor instrument.

Private Teaching and Membership in Performing Organizations. Many school music teachers were active in the community either as members of a performing organization or as instrumental teachers. Thirty-five played in or conducted bands, orchestras, or choral groups while seventeen taught private lessons out of normal school hours. In the latter case, a small number reported that no fee was charged. Most of the respondents were members of two or more organizations. Five teachers conducted and thirteen played in bands; four conducted and thirteen played in community orchestras; and eleven conducted and nine sang in choral groups. Only nine teachers outside the urban school districts did professional work





other than their normal teaching duties.

#### Employment Opportunities for Alberta Instrumental Music Teachers.

One of the purposes of this investigation was to determine the number of positions that would be available in September, 1965, for the graduates of the University music education program. The study shows that forty-three per cent of the school systems which had instrumental music programs would be hiring instrumental music teachers in September, 1965. There were openings for twenty-five instrumental music teachers of which six were in each of the cities of Calgary and Edmonton. Since the University of Alberta, Edmonton and Calgary, graduates fewer music teachers than required, school boards will have to recruit teachers from other teacher training institutions or other school boards.

Supervision of Instrumental Music Programs. Close to thirty per cent of the superintendents report that the music program, choral and instrumental, was supervised.

### CHAPTER V: INSTRUMENTAL MUSIC STUDENTS

Instrumental Music Students. It is to be noted that 4,962 or 3.4 per cent of Alberta's 143,900 secondary students were registered in instrumental music classes in 1964-65. Of the 4,962, 4.4 per cent were in junior high classes and two per cent in senior high classes. In schools which had instrumental music programs less than ten per cent of the students chose instrumental music as an elective.

There were more students enrolled in grade seven and eight instrumental classes than in any other grade or combination of grades, and there



were three times as many students in junior high programs than in senior high programs. These two findings indicated that more junior high students were selecting instrumental music as an elective than in previous years. It also indicates that where instrumental programs were being inaugurated, school boards were scheduling them in the junior high grades. It is to be hoped that this increased number of junior high students will be reflected in higher enrolments in senior high school music programs within the next three years.

Conservatory and Community Band Students. The data collected in this survey indicate that instrumental class instruction does not deprive conservatory teachers of the opportunity of teaching potential music students. Of the 4,962 students registered in instrumental music classes close to ten per cent had private lessons on the instrument they played in class while twelve per cent studied on an instrument other than that studied in the instrumental music class. Furthermore, at least 157 students received academic credit for participation in community bands or orchestras.

Selection of Students. Replies from the teachers show that there were almost as many schools which restricted the number of students admitted as there are which permitted all applicants to register. In schools where registration was limited the three most common reasons are: insufficient instruments for every applicant; failure of students to meet entrance requirements; and only a certain number of students could be accommodated with the facilities and equipment available. In these schools students were selected on the basis of academic record, teacher interview, and the results of teacher made or commercially prepared ear tests.







## CHAPTER VI: INSTRUMENTAL MUSIC CLASSES IN ALBERTA SECONDARY SCHOOLS

### Factors Which Determined Whether Instrumental Music Was To Be

Offered. In order of frequency, the reasons given by superintendents whose school systems had no instrumental music programs differed little from those given in the Lomnes study of 1959. At that time the five basic reasons were: lack of qualified teachers; cost of instruments; no training for this activity in the junior high schools; lack of support from school boards; and students not interested. The present study shows the following reasons: lack of qualified teachers; lack of funds for instruments; lack of interest by the community, school board and local schools.

Except for the addition of junior high programs, since Lomnes made his study, little progress has been made to alleviate the problems faced by school boards who would, if conditions were favourable, implement an instrumental music program. It would appear, therefore, that if programs are to be instituted in the remaining systems more teachers will have to be graduated; more interest in school music generated in the community; and more monies made available for teachers' salaries, scholarships, bursaries, instruments and equipment, and for the construction of specially designed music rooms.

When Instrumental Music Programs Were First Scheduled in Any Given School. Only fourteen schools had instrumental music programs before 1955 and only two before 1944. Close to one-fifth of the schools began an instrumental music program in September, 1964. In Edmonton, for example, six public schools instituted a program at that time.

Organization of Schools Represented in the Study. Five types of school organizations were represented in the study. They were: elementary-



junior high (grades I - IX), junior high (grades VII - IX), senior high (grades X - XII), junior-senior high (grades VII - XII), and elementary-junior-senior high (grades I - XII). Rural schools tended to have the larger units with all grades housed in one building. Conversely, urban schools had fewer grades in one building.

Types of Instrumental Classes Scheduled. Although all three types of instrumental classes (band, string orchestra and concert orchestra) were represented, this study reveals a lack of string instruction in Alberta schools, particularly in rural areas. Only in urban schools was there string instruction. It appears that when an instrumental program was implemented which includes strings some urban schools used a concert orchestra class rather than the more desirable dual program of band and string orchestra. Although this latter combination means that two small classes are scheduled, the advantages more than compensate for the problem of time-tabling. Furthermore, the fact that other school systems had only band programs would suggest that more string teachers were required and that music teachers needed to "sell" the idea of string instruction to school boards, the community, parents, and, in particular, students. This might be achieved through visits of professional string ensembles and symphony orchestras to rural communities.

Curricular, Co-curricular, and Extra-curricular Instrumental Music Classes. Eighty of the Instrumental classes were curricular. This percentage is in line with the findings of an American study made in 1962 in which 80.5 per cent of the band and 82.3 per cent of the orchestra classes were curricular. Fewer than fifteen per cent of the schools scheduled co-curricular classes. Of these, four rural schools had the







classes in the evening or on Saturday morning. However, in all schools some co-curricular instruction supplemented the curricular program. This instruction, taught in an individual lesson or a small class, was used by thirty-five teachers. Fewer than half of the teachers gave the instruction before school; two-thirds at noon; fewer than two-fifths after school; and slightly more than one-tenth in the evenings or weekends. Most of the instruction was given in band classes. Some teachers gave individual supplementary instruction to their students.

Number of Periods and Minutes Per Week of Instruction. The study shows that the number of minutes usually allotted to each meeting of the band or orchestra class was much higher in American schools than that provided by Alberta schools. More than half of the American schools had music periods which were in excess of fifty-five minutes whereas only three per cent of Alberta teachers reported that this amount of time was given to each beginning class. Further, few of the junior high curricular classes were given 188 minutes of weekly instruction which is the maximum recommended by the Department of Education. In the senior high schools a minimum of three periods or a maximum of five periods of instruction was given weekly.

Performing Organizations. Generally speaking, the performing organization in the schools studied was an outcome of curricular instrumental music classes. In schools where there was no performing organization the curricular classes performed at student programs, Home and School meetings, and at school concerts. In forty-four schools the performing organizations were synonymous with the curricular classes; in twelve schools with the extra-curricular classes. The most common type of per-



forming organization was the band. It is significant and encouraging to note, however, that there were twelve first year string orchestras compared to eight senior and five intermediate string orchestras. Also, there is evidence that some teachers were organizing small ensemble groups.

Curriculum Guides and Method Books Used in Alberta Schools. The fact that only six teachers used the Department of Education curriculum guides raises serious questions about the adequacy of these guides, and would suggest that a revision of the guides is needed. Of the twenty-three teachers who used a written curriculum, seventeen prepared one themselves, including seven who used one prepared by the local school board. Because there was no uniformity in the programs the standard of instruction varied throughout the province.

The most frequently used band method books were: Easy Steps to the Band (Taylor), Band Fundamentals (Taylor), Tune A Day (Herfurth and Stuart), and the Boosey and Hawkes Band Method (Skornecka and Bergein). The most frequently used string methods were: Finger Patterns and Fun for Fiddle Fingers (Bornoff), Easy Steps to the Orchestra (Keller and Taylor), and World of Music (Richter, Rebmann, Revelli).

Music Rooms. A majority of Alberta instrumental music classes were being held in rooms and areas of the school plant which have not been designed for music instruction. These include regular classrooms, all purpose rooms, portable classrooms, and the auditorium stage. In a few cases unused industrial arts rooms, Quonset huts, and rooms vacated by other subject teachers, were used. Fewer than half of the urban districts made any attempt to provide specially designed music rooms. In Edmonton, there were eight portable classrooms which had been converted







to music rooms.

Facilities and Equipment in Alberta Music Rooms. Not all of the rooms used to teach instrumental music contained the facilities and equipment necessary to teach the program. Some music rooms lacked a piano, storage area, record player, tape recorder, blackboard, and bulletin board. On the other hand, a small number of schools in the urban centres had a strobotuner, concert grand piano, organ, and teacher's office.

In some schools, teachers moved classroom desks out of the way and arranged folding or stacking chairs before teaching an instrumental class. Few of the schools had "drop-arm" chairs which permitted a classroom to be converted into a music room without too much disruption. And, lastly, few teachers had the equipment necessary to do maintenance work or repairs to instruments.

Provision for Instruments in the Music Programs. Close to half of the teachers reported that most of the instruments in their schools were owned by the school board. In thirty schools the instruments were wholly owned by the board. Data from the study and comments from the teachers show that where boards owned the instruments a student was allowed to purchase his own or make use of one owned by his family. In a few schools the instruments were purchased jointly by the school board and the local school, and, where co-curricular instruction was given, by the community. In only forty-four of the schools were there sufficient instruments available so that every student had one of his own. In seven of the remaining schools, the students had their own mouthpiece when instruments were shared. In Edmonton, music teachers encouraged the students to use a mouthwash anti-septic to wash the mouthpieces before class.





### III. RECOMMENDATIONS

This study has shown that few Alberta schools have instrumental music programs. Lack of qualified staff is a major reason. There is need, therefore, for continued support of the Music Education programs of the Faculty of Education at the University of Alberta, Edmonton, and at the University of Alberta, Calgary. If these universities are to graduate qualified instrumental music teachers, high school students interested in both music and a teaching career should be encouraged to enroll in the music education programs. In addition, high school students should be made aware of the opportunities awaiting qualified music teachers.

Lack of finances is another reason why some school systems did not have music programs. Instruments, equipment, facilities, and staff were provided by tax monies collected by school boards. In many instances boards were reluctant to spend money on programs which were costly.

Even in school systems which had instrumental music programs orderly growth was being hampered by the lack of funds. In order that some of these problems may be overcome the provincial and, if possible, federal governments will have to increase their grants to school boards for the purchase of instruments, the building of music rooms, and the provision of salaries to music teachers.

Concurrent with increased grants to school boards there should be a larger number of grants, bursaries, and other financial incentives made available to teachers and high school students who, upon graduation from music education programs, would undertake to organize and teach instrumental music classes in Alberta schools for a minimum period of two years.

Present practices of scheduling instrumental music classes are not





conducive to the teaching of a successful instrumental music program. In some schools music is not accorded ample time; the program is restricted to non-academic students; the program is scheduled before school, at noon, after school, and in the evenings; and band classes or the less desirable concert orchestra classes are scheduled in preference to the dual string and band programs. This study recommends that administrators should be made aware of the advantages of realistic time-tabling for all fine arts subjects; be encouraged to place equal stress on the teaching of string and band instruments; and should be encouraged to make greater use of homogeneous beginning classes.

It would appear that the Department of Education could take more initiative in providing the leadership necessary for the orderly growth of all music education programs---choral, general music, and instrumental. Such leadership can be provided in two areas of music education. Firstly, a provincial supervisor of music should be appointed who would give leadership to music programs, particularly those in centres where no local music supervisory personnel exist. In addition, he could be responsible for making Alberta school administrators more fully aware of the important role of music in the life of the student, school, and community. Where such an awareness is present administrators are more apt to upgrade present programs or institute programs in schools where none exists. Secondly, the junior and senior high curriculum guides need revision if there is to be uniformity of standards in Alberta music programs. At the present time the guides are out-dated and are used by few teachers.

Finally, a perusal of the Form "A" cards would suggest that the present numbering of music courses needs revision. Unless a principal



specifically designates the type of music course which a school has, it is difficult to tell from the cards whether the program is choral, band, orchestra, or general music. Further, under the present arrangement of classifying all types of music programs as simply Music 10, Music 20, or Music 30, students in the senior high schools are denied the opportunity of registering in both a vocal and instrumental class in the same term. Even in the junior high schools students who are interested in music can register in only one music elective each year.

#### IV. FURTHER RESEARCH

In view of the small number of students studying a string instrument in Alberta secondary schools, there is a need for research into the feasibility of commencing string instruction in the elementary schools. In Canada, the United States, and abroad, some teachers are experimenting with classes of students who are not of secondary school age. Notable of these, for example, is Suzuki, in Japan, who has achieved excellent results with children who begin the study of the violin at the age of two. His methods are also being used successfully in the United States and by the Talent Education at the University of Alberta, Edmonton.







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## APPENDICES



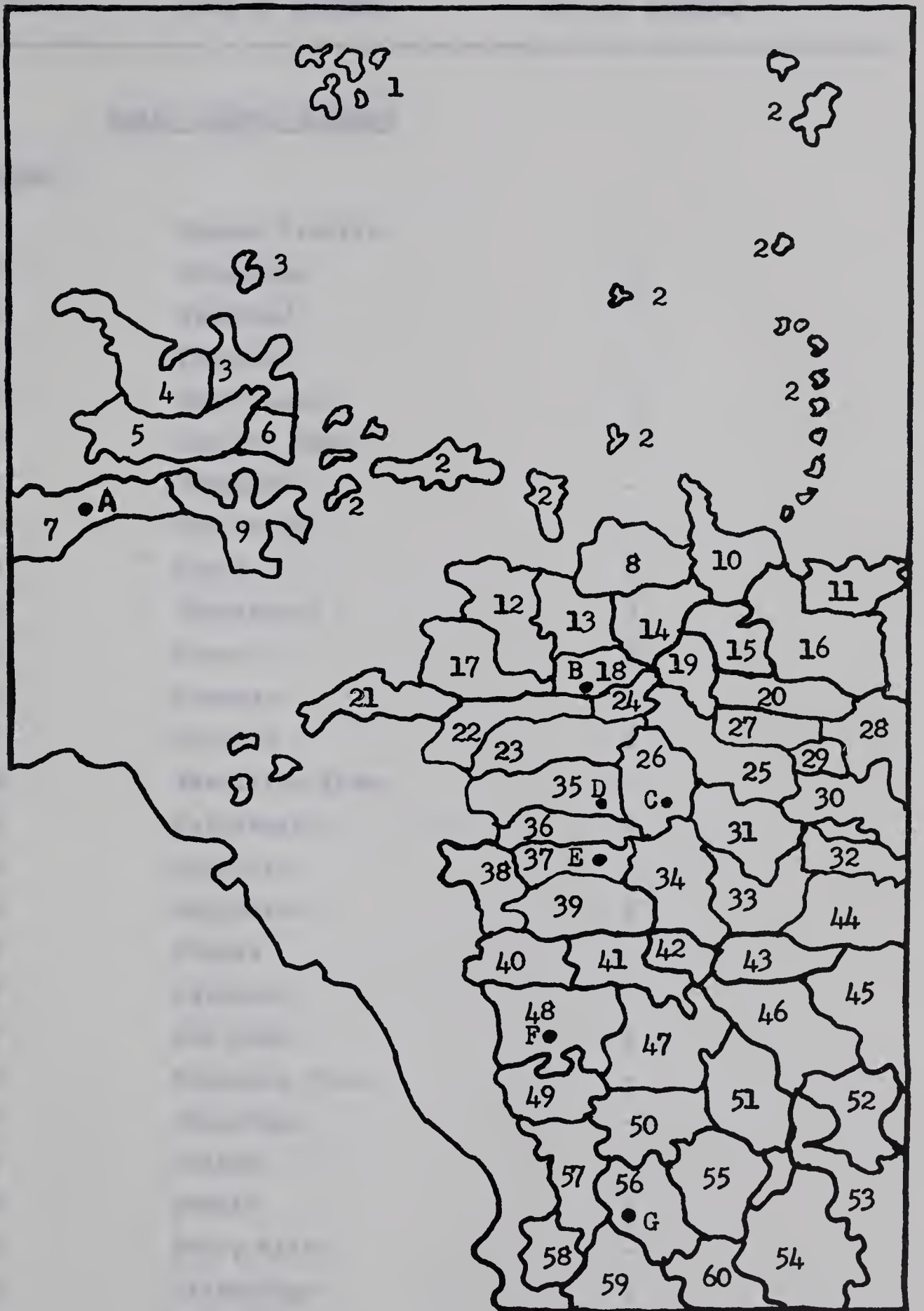


## APPENDIX A

Map of Alberta showing school divisions, counties and urban school districts, and the number of schools in each school system which had instrumental music classes.









MAP NO.	NAME OF SYSTEM	NO. OF SCHOOLS
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RURAL SCHOOL SYSTEMS

COUNTY SCHOOLS:

7	Grande Prairie	-
8	Athabasca	2
12	Barrhead	-
14	Thorhild	-
15	Smoky Lake	2
17	Lac St. Anne	-
18	Sturgeon	-
20	Two Hills	-
23	Leduc	1
24	Strathcona	2
25	Beaver	2
26	Camrose	-
27	Minburn	2
28	Vermilion River	-
33	Paintearth	-
34	Stettler	-
35	Wetaskiwin	2
36	Ponoka	-
37	Lacombe	-
39	Red Deer	1
40	Mountain View	-
47	Wheatland	-
50	Vulcan	-
51	Newell	5
54	Forty Mile	-
56	Lethbridge	1
60	Warner	1

TOTAL

21





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MAP NO.	NAME OF SYSTEM	NO. OF SCHOOLS
---------	----------------	----------------

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RURAL SCHOOL SYSTEMS

DIVISION SCHOOLS:

1	Fort Vermilion	-
2	Northland	-
3	Peace River	-
4	Fairview	-
5	Spirit River	-
6	High Prairie	-
9	East Smoky	-
10	Lac La Biche	-
11	Bonnyville	-
13	Westlock	1
16	St. Paul	-
19	Lamont	2
21	Edson	-
22	Stony Plain	-
29	Non-divisional Area	-
30	Wainwright	1
31	Killam	-
32	Provost	-
38	Rocky Mountain House	-
41	Three Hills	-
42	Starland	-
43	Sullivan Lake	-
44	Neutral Hills	-
45	Acadia	-
46	Berry Creek	-
48	Calgary	-
49	Foothills	-
52	Non-divisional Area	-



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MAP NO.	NAME OF SYSTEM	NO. OF SCHOOLS
---------	----------------	----------------

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RURAL SCHOOL SYSTEMS

DIVISION SCHOOLS, CONTINUED:

53	Non-divisional Area	-
55	Taber	-
57	Macleod	-
58	Pincher Creek	-
59	Cardston	2
		<hr/>
	TOTAL	6

PRIVATE SCHOOLS

E	College Heights, Lacombe	1
---	--------------------------	---

URBAN SCHOOL SYSTEMS

DISTRICT SCHOOLS:

A	Grande Prairie	2
B	Edmonton:	
	Public	23
	Separate (Catholic)	5
C	Camrose	2
D	Wetaskiwin	2
F	Calgary:	
	Public	18
	Separate (Catholic)	1
G	Lethbridge	5
		<hr/>
	TOTAL	58









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NAME OF SCHOOL <sup>1</sup>	ADDRESS	NAME OF SYSTEM
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COUNTY:

Brooks Junior-Senior High (JS)	Brooks	Newell #4
Duchess (EJS)	Duchess	Newell #4
Gem (EJS)	Gem	Newell #4
Jenny Lind (EJS)	Scandia	Newell #4
Rosemary (EJS)	Rosemary	Newell #4
Warner (EJS)	Warner	Warner #5
Tofield (EJS)	Tofield	Beaver #9
Viking (EJS)	Viking	Beaver #9
Clear Vista (EJ)	Wetaskiwin	Wetaskiwin #10
Devon (EJS)	Devon	Wetaskiwin #10
Edwin Parr Composite (EJS)	Athabasca	Athabasca #12
Grassland (EJS)	Grassland	Athabasca #12
H. A. Kostash (EJS)	Smoky Lake	Smoky Lake #13
Waskatenau (EJS)	Waskatenau	Smoky Lake #13
Fort Saskatchewan (JS)	Fort Saskatchewan	Strathcona #20
Sherwood Heights (EJ)	Sherwood Park	Strathcona #20
Elnora (EJ)	Elnora	Red Deer #23
Leduc (S)	Leduc	Leduc #25
Kate Andrews High School (S)	Coaldale	Lethbridge #26
Vegreville (EJS)	Vegreville	Minburn #27
Mannville (EJS)	Mannville	Minburn #27

DIVISION:

Cardston (EJS)	Cardston	Cardston #2
Acadia Valley (EJS)	Acadia Valley	Cardston #2
Andrew (EJS)	Andrew	Lamont #18

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<sup>1</sup> E-is Elementary; J-is Junior High; S-is Senior High.





NAME OF SCHOOL	ADDRESS	NAME OF SYSTEM
<u>DIVISION, CONTINUED:</u>		
Lamont (EJS)	Lamont	Lamont #18
Irma (EJS)	Irma	Wainwright #32
Westlock (EJS)	Westlock	Westlock #37
<u>DISTRICT:</u>		
St. Michael (EJ)	Calgary	Calgary Separate #1
Britannia (J)	Edmonton	Edmonton Public #7
Fulton Place (EJ)	Edmonton	Edmonton Public #7
H. A. Gray (EJ)	Edmonton	Edmonton Public #7
Hardisty (J)	Edmonton	Edmonton Public #7
Highlands (J)	Edmonton	Edmonton Public #7
Hillcrest (J)	Edmonton	Edmonton Public #7
Kenilworth (EJ)	Edmonton	Edmonton Public #7
Killarney (EJ)	Edmonton	Edmonton Public #7
McDougall (EJ)	Edmonton	Edmonton Public #7
McKernan (EJ)	Edmonton	Edmonton Public #7
Ottewell (J)	Edmonton	Edmonton Public #7
Ritchie (EJ)	Edmonton	Edmonton Public #7
Strathearn (EJ)	Edmonton	Edmonton Public #7
Stratford (J)	Edmonton	Edmonton Public #7
Wellington (J)	Edmonton	Edmonton Public #7
Westminster (J)	Edmonton	Edmonton Public #7
Bonnie Doon Composite (S)	Edmonton	Edmonton Public #7
Eastglen Composite (S)	Edmonton	Edmonton Public #7
Jasper Place Composite (S)	Edmonton	Edmonton Public #7
McNally Composite (S)	Edmonton	Edmonton Public #7
Queen Elizabeth Composite (S)	Edmonton	Edmonton Public #7
Strathcona Composite (S)	Edmonton	Edmonton Public #7
Victoria Comp. & Vocational (S)	Edmonton	Edmonton Public #7
Austin O'Brien (S)	Edmonton	Edmonton Separate #7



NAME OF SCHOOL	ADDRESS	NAME OF SYSTEM
<u>DISTRICT, CONTINUED:</u>		
O'Leary (S)	Edmonton	Edmonton Separate #7
St. Gabriel's (EJ)	Edmonton	Edmonton Separate #7
St. Joseph's (S)	Edmonton	Edmonton Separate #7
St. Mary's (S)	Edmonton	Edmonton Separate #7
A. E. Cross (J)	Calgary	Calgary Public #19
Balmoral (EJ)	Calgary	Calgary Public #19
David Thompson (EJ)	Calgary	Calgary Public #19
Harold Panabaker (EJ)	Calgary	Calgary Public #19
Milton Williams (EJ)	Calgary	Calgary Public #19
Branton (J)	Calgary	Calgary Public #19
George P. Vanier (J)	Calgary	Calgary Public #19
Sherwood (J)	Calgary	Calgary Public #19
Vincent Massey (J)	Calgary	Calgary Public #19
Bowness Composite (JS)	Calgary	Calgary Public #19
Queen Elizabeth (JS)	Calgary	Calgary Public #19
Viscount Bennett (JS)	Calgary	Calgary Public #19
Central (S)	Calgary	Calgary Public #19
Crescent Heights (S)	Calgary	Calgary Public #19
Ernest Manning (S)	Calgary	Calgary Public #19
Henry Wise Wood (S)	Calgary	Calgary Public #19
Western Canada High (S)	Calgary	Calgary Public #19
Wilson Junior High (J)	Lethbridge	Lethbridge Public #51
Hamilton Junior High (J)	Lethbridge	Lethbridge Public #51
Gilbert Paterson (EJ)	Lethbridge	Lethbridge Public #51
Lethbridge Collegiate Inst. (S)	Lethbridge	Lethbridge Public #51
Winston Churchill (JS)	Lethbridge	Lethbridge Public #51
Queen Elizabeth (EJ)	Wetaskiwin	Wetaskiwin #264
Wetaskiwin (S)	Wetaskiwin	Wetaskiwin #264
Camrose (EJ)	Camrose	Camrose Public #1315
Camrose Senior High (S)	Camrose	Camrose Public #1315







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NAME OF SCHOOL	ADDRESS	NAME OF SYSTEM
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DISTRICT, CONTINUED:

Grande Prairie (S)	Grande Prairie	Grande Prairie #2357
Montrose (J)	Grande Prairie	Grande Prairie #2357

PRIVATE:

Canadian Union College (EJS)	College Heights, Lacombe
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Page 10 of 10 (continued)

1. The respondent's position is the same as in the previous question. If not, please specify the position.

2. The respondent's position is the same as in the previous question. If not, please specify the position.

### APPENDIX C

#### Questionnaire to Alberta School Superintendents.

1. The respondent's position is the same as in the previous question. If not, please specify the position.

2. The respondent's position is the same as in the previous question. If not, please specify the position.

3. The respondent's position is the same as in the previous question. If not, please specify the position.

4. The respondent's position is the same as in the previous question. If not, please specify the position.

5. The respondent's position is the same as in the previous question. If not, please specify the position.

6. The respondent's position is the same as in the previous question. If not, please specify the position.

7. The respondent's position is the same as in the previous question. If not, please specify the position.

8. The respondent's position is the same as in the previous question. If not, please specify the position.

9. The respondent's position is the same as in the previous question. If not, please specify the position.

10. The respondent's position is the same as in the previous question. If not, please specify the position.

11. The respondent's position is the same as in the previous question. If not, please specify the position.





Name of School District / Division / County \_\_\_\_\_

Address \_\_\_\_\_

I. If instrumental music is NOT being taught in your District / Division / County what is the reason?

Lack of interest by local schools .....( )

Lack of interest by the School Board .....( )

Lack of interest by the community .....( )

Lack of funds to purchase instruments .....( )

Lack of qualified staff.....( )

Other reasons: please specify

II. 1. How many additional qualified instrumental music teachers will you require next year?

2. (a) Does your School Board offer bursaries and/or other financial incentives to students in Music Education at the University of Alberta?

(b) Are such incentives available to students outside your District?

(c) Are such incentives conditional on the student accepting a teaching position with your School Board?

3. Describe the financial incentives that are available to instrumental music teachers, presently employed by your board, who wish to take further university studies in Music Education.

III. 1. Give the name and business address of your Supervisor of Music and of any Assistant Music Supervisor.

2. Give the names and addresses of teachers who teach band, orchestra or instrumental music in the schools of your District/Division/County. Please indicate the number of schools in which each of these teachers teach.

Name

Address

Number of Schools

3. May I send a questionnaire to each of these teachers?

IV. Do you wish a summary of this investigation? ( ) Yes or ( ) No.

PLEASE RETURN BEFORE DECEMBER 15, 1964

Thank you,

W. A. Bell, 10760 - 69 Street, Edmonton, Alta.



## APPENDIX D

### Questionnaire to Alberta Instrumental Music Teachers:

(a) Part One: Personal Data.

(b) Part Two: School Data.





# QUESTIONNAIRE TO ALBERTA INSTRUMENTAL MUSIC TEACHERS

## PART ONE: PERSONAL DATA

Unless otherwise indicated use a check mark in the following items.

(a) Employer: School District ( ) School Division ( ) County ( )

(b) Sex: Male ( ) Female ( )

(c) Subjects you teach:

Elementary School Music ....( ) Senior High Choral Music ....( )  
Junior High Choral Music ...( ) Senior High General Music ...( )  
Junior High General Music ..( ) Senior High Instrumental ....( )  
Junior High Instrumental ...( ) Other subjects: List below

(d) Administrative positions you hold: None..( )

Supervisor of Music ...( ) Consultant ....( ) Principal .....( )  
Assistant Supervisor ..( ) Co-ordinator ..( ) Assistant Principal( )

(e) Teaching Experience (in years) (including this year: 1964-65)

Total years of teaching experience .....( )  
Total years of Instrumental Music teaching.....( )  
Total years of teaching with your present employer .....( )  
Total years of teaching Instrumental Music with your present  
employer .....( )

(f) Do you teach private music lessons (for a fee) outside of normal school  
hours? ..... Yes ( ) No ( )

(g) Which music class types are you best qualified to teach?

Junior High Band Classes ...( ) Senior High Band Classes ...( )  
Junior High String Classes .( ) Senior High String Classes .( )

(h) Using the numbers 1,2,3,...7, indicate the music class types you  
prefer to teach.

GENERAL MUSIC: (a) Elementary...( )  
(b) Junior High..( )  
(c) Senior High..( )

CHORAL MUSIC: (d) Junior High..( )  
(e) Senior High..( )

INSTRUMENTAL (f) Junior High..( )  
MUSIC: (g) Senior High..( )

(i) Outside of normal school hours do you conduct: (Give name of group)

	<u>Yes</u>	<u>No</u>	
A Community Band?	( )	( )	.....
A Community Orchestra?	( )	( )	.....
A Community Choral Group?	( )	( )	.....



(j) Outside of normal school hours are you a performing member of:

	<u>Yes</u>	<u>No</u>	<u>Name of Group</u>
A Community Band?	( )	( )	.....
A Community Orchestra?	( )	( )	.....
A Community Choral Group?	( )	( )	.....

(k) Alberta teaching certificate you hold: .....  
 Interim ( )                      Permanent ( )

(l) University Degrees: .....

(m) Diplomas earned on your major instrument: .....

(n) Major instrument(s) you play: .....

(o) Instrument(s) you play sufficiently well to demonstrate to a first  
 year band or orchestra class: .....  
 .....





## QUESTIONNAIRE TO ALBERTA INSTRUMENTAL MUSIC TEACHERS

### PART TWO

IMPORTANT: Complete a copy for each school in which you teach. Unless otherwise indicated use a check mark in the following items.

#### SCHOOL DATA:

- a) School ..... Address .....
- b) School District / Division / County .....
- c) Circle the grades included in your school.  
1 2 3 4 5 6 7 8 9 10 11 12 Junior College Vocational School
- d) School enrolment as of January 1, 1965:  
Elementary...( ) Senior High .....( ) Total Enrolment  
Junior High..( ) Junior College ...( ) ( )
- e) Number of teachers (including administrators) on the staff ...( )
- f) How many of these are music teachers (include yourself).....( )
- g) When was instrumental music first taught at the school? ...(19\_\_ - 19\_\_)

#### INSTRUMENTAL MUSIC CLASSES AND PERFORMING ORGANIZATIONS:

- a) Does your school have performing music organizations? Yes( ) No( )
- b) If you answered YES to part "a" indicate the type:  
A Senior Concert Band..... ( )  
An Intermediate Concert Band..... ( )  
A Junior (first year) Concert Band..... ( )  
A Stage Band (Dance Band)..... ( )  
A Marching Band..... ( )  
A Senior Orchestra..... ( )  
An Intermediate Orchestra..... ( )  
A Junior (first year) Orchestra..... ( )  
Small performing instrumental groups..... ( )  
(string trio, brass quartet, etc.) Explain.....
- c) Does your school have: 1. CREDIT instrumental music classes? ..Yes( ) No ( )  
2. NON-CREDIT instrumental music classes? Yes( ) No( )
- d) ANSWER THIS QUESTION ONLY IF YOU ANSWERED YES to both "a" and "c".  
Are your performing groups:  
1. synonymous with (the same as) the CREDIT instrumental class?  
Yes( ) No( )  
2. synonymous with (the same as) the NON-CREDIT instrumental class?  
Yes( ) No( )



- e) ANSWER THIS QUESTION ONLY IF YOU ANSWERED NO to part "a" and YES to any part of "c".

If you HAVE instrumental music classes (credit or non-credit) but DO NOT HAVE formally organized performing groups do the instrumental classes perform for school "lits", school concerts, etc.?

Yes( )

No( )

- f) How many students this year will receive academic credit for participation in community bands or orchestras? ( )

- g) When are CREDIT instrumental music classes scheduled in your school?

in the school timetable ..... ( )

noon hours ..... ( )

before school ..... ( )

after school ..... ( )

other ..... ( )

- h) When are NON-CREDIT instrumental music classes scheduled in your school?

in the school timetable ..... ( )

noon hours ..... ( )

before school ..... ( )

after school ..... ( )

other ..... ( )

- i) How many students in INSTRUMENTAL MUSIC CLASSES take lessons from private music teachers:

1. on the instrument studied in school classes ..... ( )

2. on an instrument not studied in school classes ... ( )

#### SUPPLEMENTARY INSTRUCTION:

- a) Do you supplement curricular CREDIT instruction with extra-curricular instrumental classes (other than school band and orchestra rehearsals)?

Yes ( )

No ( )

- b) If the answer to "a" was YES:

1. When is such instruction given? noon hours ..... ( )

before school ..... ( )

after school ..... ( )

other (specify) .....

2. Which answer best describes how these classes are organized:

band classes ..... ( )

string classes ..... ( )

like-instrument classes ( )

other (specify) .....







NUMBER OF PERIODS OF INSTRUCTION: Indicate the number of periods per week of instrumental instruction scheduled for each grade.

<u>GRADE</u>	<u>7</u>	<u>8</u>	<u>9</u>	<u>MUSIC 10</u>	<u>MUSIC 20</u>	<u>MUSIC 30</u>
Number of periods per week of instrumental instruction.						

DURATION OF PERIODS: Indicate in minutes the duration of each period: e.g. 37 minutes.

<u>GRADE</u>	<u>7</u>	<u>8</u>	<u>9</u>	<u>MUSIC 10</u>	<u>MUSIC 20</u>	<u>MUSIC 30</u>
Number of minutes per period of instrumental music instruction.						

ENROLMENT: Give the enrolment figures of the instrumental music classes. DO NOT COUNT ANY STUDENT MORE THAN ONCE.

<u>BAND CLASS</u>					<u>STRING CLASS</u>	
	<u>Brass</u>	<u>Woodwind</u>	<u>Percussion</u>	<u>Total</u>		
Grade 7	....	....	....	....	Grade 7	.....
Grade 8	....	....	....	....	Grade 8	.....
Grade 9	....	....	....	....	Grade 9	.....
Music 10	....	....	....	....	Music 10	.....
Music 20	....	....	....	....	Music 20	.....
Music 30	....	....	....	....	Music 30	.....
TOTAL				_____	TOTAL	_____

<u>ORCHESTRA CLASS</u>					
	<u>Strings</u>	<u>Brass</u>	<u>Woodwind</u>	<u>Percussion</u>	<u>Total</u>
Grade 7	.....	.....	.....	.....	.....
Grade 8	.....	.....	.....	.....	.....
Grade 9	.....	.....	.....	.....	.....
Music 10	.....	.....	.....	.....	.....
Music 20	.....	.....	.....	.....	.....
Music 30	.....	.....	.....	.....	.....
TOTAL					_____



INSTRUMENTS:

- a) Do you have sufficient instruments for each student to have one of his own? If not, explain. Yes ( )  
No ( )
- b) If BAND INSTRUMENTS are shared does each student have his own mouthpiece? Yes ( )  
No ( )
- c) Check the answers which best describe the ownership of instruments:  
 All school owned ..... ( )  
 All student owned ..... ( )  
 More than half school owned ... ( )  
 Less than half school owned ... ( )
- d) If less than half of the instruments are SCHOOL OWNED state which instruments are school owned. (e.g. sousaphone, drums, chimes, etc.)

CURRICULUM AND MATERIALS:

- a) Is there a written curriculum for instrumental music instruction in your school? Yes ( )  
No ( )
- b) If you answered "YES"... Is it a locally adopted program? Yes ( )  
No ( )  
     ... Is it prepared by yourself? Yes ( )  
     No ( )
- c) What method and technique books do you use for the instruction of your BEGINNING instrumental music classes?
- d) IF YOU PRESENTLY TEACH YOUR BEGINNERS IN AN ORCHESTRA CLASS (e.g. strings, brass, percussion, and woodwinds together) which answer(s) best indicates why you use this type of class organization.
- School Board policy ..... ( )  
 Small school enrolment ..... ( )  
 Insufficient students interested to warrant the  
     scheduling of both a band and string class... ( )  
 Timetabling problems ..... ( )  
 Your personal preference ..... ( )  
 Other reasons:





SELECTION OF STUDENTS:

a) Are all students accepted who apply for admission into BEGINNING instrumental music classes? Yes ( ) No ( )

b) If your answer to "a" was NO:

1. What reasons govern your final selection?

- Insufficient instruments for every applicant..... ( )
- Some students fail to meet entrance requirements ..... ( )
- Only a certain number of students can be accommodated in the classes scheduled ..... ( )
- Other(specify)

2. On what basis are students selected?

- I.Q. scores ..... ( )
- Teacher interview ..... ( )
- Academic record of student ..... ( )
- Commercial tests: Seashore ..... ( )
- Kwalasser ..... ( )
- Others (specify)
- Teacher made ear tests ..... ( )
- Recommendation of: home-room teacher ..... ( )
- principal of the school ..... ( )
- music supervisor ..... ( )
- Ability to play the piano..... ( )
- Ability to play an instrument other than the piano ... ( )
- Student preference for a particular instrument ..... ( )
- Teacher desires a balanced instrumentation in the band or string class ..... ( )
- Other: (specify)

MUSIC ROOMS:

a) Which answer best describes your music classroom.

- 1. a specially built music room ..... ( )
- 2. a regular classroom ..... ( )
- 3. a playroom ..... ( )
- 4. an all purpose room ..... ( )
- 5. a former library ..... ( )
- 6. the present library ..... ( )
- 7. portable building or annex ..... ( )
- 8. basement room: explain ..... ( )
- 9. cafeteria ..... ( )
- 10. auditorium stage ..... ( )
- 11. a combined auditorium/gymnasium ..... ( )
- 12. an auditorium ..... ( )
- 13. a gymnasium ..... ( )
- 14. other: please explain ..... ( )



- b) Is your music classroom:
- |  | Yes | No  |
|--|-----|-----|
| 1. used by other teachers to teach music? .....              | ( ) | ( ) |
| 2. used by other teachers to teach other subjects? .....     | ( ) | ( ) |
| 3. used by yourself to teach subjects other than music? .... | ( ) | ( ) |
- c) Name the other subjects (if any) which are taught in the music classroom.
- d) Which of the following facilities and equipment items are available to the music classes in your school?
- |                                    | Available | Not Available | If Available<br>How Many |
|------------------------------------|-----------|---------------|--------------------------|
| 1. risers for performing groups .. | ( )       | ( )           | 1. ....                  |
| 2. record players .....            | ( )       | ( )           | 2. ....                  |
| 3. record library .....            | ( )       | ( )           |                          |
| 4. tape recorder .....             | ( )       | ( )           | 4. ....                  |
| 5. strobotuner .....               | ( )       | ( )           | 5. ....                  |
| 6. blackboards .....               | ( )       | ( )           |                          |
| 7. practice rooms .....            | ( )       | ( )           | 7. ....                  |
| 8. storage rooms .....             | ( )       | ( )           | 8. ....                  |
| 9. storage cupboards .....         | ( )       | ( )           | 9. ....                  |
| 10. music storage cabinets .....   | ( )       | ( )           | 10. ....                 |
| 11. music storage cupboards.....   | ( )       | ( )           | 11. ....                 |
| 12. music teacher's office .....   | ( )       | ( )           |                          |
| 13. upright piano .....            | ( )       | ( )           | 13. ....                 |
| 14. grand piano .....              | ( )       | ( )           |                          |
| 15. organ .....                    | ( )       | ( )           |                          |
| 16. bulletin boards .....          | ( )       | ( )           |                          |
| 17. magazine racks .....           | ( )       | ( )           |                          |
- e) Which answer(s) best describe the types of desks and chairs which are in your music classroom.
- regular classroom desks .....
  - stacking chairs .....
  - folding chairs .....
  - drop-arm folding music chairs .....
- f) Is your instrumental music classroom equipped with:
- instrument repair kit? .....
  - sink with hot and cold water? .....
  - Bunsen burner (or equivalent)? .....
  - compressed air outlet? .....

COMMENTS REGARDING THE INSTRUMENTAL PROGRAM IN YOUR SCHOOL:

\*\*\*\*\* Please Return Before April 1, 1965 \*\*\*\*\*

Thank you for your co-operation:

W. A. Bell  
10760 - 69 Street  
Edmonton, Alberta







## APPENDIX E

### APPENDIX E

Names and authors of selected Band and String Method books and the number of Alberta Secondary Schools which used them.



BAND METHOD BOOKS

	<u>Number</u>
Belwin Elementary and Intermediate Band Method (Weber)	24
Easy Steps to the Band (Taylor)	11
Band Fundamentals (Taylor)	9
Boosey and Hawkes Band Method (Skornicka and Bergheim)	6
Tune A Day (Herfurth and Stuart)	4
Master Method (Peters)	3
Basic Method for the Beginning Band (Harris and Weist)	3
Belwin Band Builder (Douglas and Weber)	2
First Steps to a Band (Author's name not available)	2
John Kinyon Method Book (Kinyon)	1
First Division Band Course (Weber)	1
101 Rhythmic Exercises (Yaus)	1
40 Rhythmic Exercises (Yaus)	1
Beginning (and Intermediate) Band Musicianship (Cheyette & Salzmann)	1
Unison Scales (Stretton)	1
Top Flight Band Folio (Holmes)	1
Three Way Band Method Book (Cheyette and Salzmann)	1
Treasury of Scales (Smith)	1
Band and Orchestra Technic Book (Smith, Yoder and Buchman)	1
Basic Band Book (Lillya)	1
Breeze-Easy Band Book (Kinyon and Anzalone)	1

STRING METHOD BOOKS

	<u>Number</u>
Finger Patterns (Bornoff)	10
Easy Steps to the Orchestra (Keller and Taylor)	6
World of Music (Righter, Rebmann, Revelli)	6
Tune A Day (Herfurth)	2
Merle Isaac String Method (Isaac)	1
Suziki-Kendal Violin Method (Suziki-Kendal)	1
Listen and Sing (Suziki)	1
Beginning Strings (Mueller and Rusch)	1







**B29869**